THE AMERICAN DANCER

MUSIC & DRAMA
PUBLIC LIBRARY
FEB 26 194
T.

THE CROWNING DANCE EVENT OF THE SEASON

The Ballet Theatre

FEATURES

COSTUME FABRICS *by* DAZIAN'S

The Ballet Theatre, "the greatest collaboration in American History", features Dazian's Fabrics in every number in their entire repertoire. The largest organizations find our services indispensable, our resources boundless. YOU, too, can profit through our cooperation . . . as do thousands of dance teachers throughout the country.

•

ESTABLISHED 1842

DAZI

142 WEST 44th STREET

DAZIAN'S, Inc., 142 W. 44th St., N. Y. C.
Please send me FREE a copy of "GOLDEN BOOK OF COSTUME FABRICS" and information regarding the Dazian Design Service Club.
YOUR NAME.....................................
SCHOOL NAME.....................................
SCHOOL ADDRESS.....................................
CITY.......................STATE.....................

THE CROWNING GIFT OFFER OF 1940
Dazian's "Golden Book of Costume Fabrics"
Mail This Coupon For Your Free Copy Now!

GENIUS IS REFLECTED IN GENIUS

The Ballet Theatre

FEATURES

LUCINDA BALLARD

whose vital imagination and skilled craftsmanship caused a nation-wide stir in those interpretations in which the costumes and effects were designed by her . . . PETER THE WOLF GISELLE · SWAN LAKE · RAYMOND SCOTT QUINTETTE · LES SYLPHIDES · CARNAVAL

Justly hailed as the greatest American Ballet of all times, The Ballet Theatre is indeed perfection in its entirety. But in no instance is there greater mastery than in the accomplishment of its dazzling costumes and scenic effects, in which Miss Ballard chose FABRICS by

IAN'S INC.

NEW YORK CITY, N. Y.

DAZIAN'S Services for YOUR Convenience:

1. Every dance fabric, conceivable, stocked at Dazian's.
2. FREE: "Golden Book of Costume Fabrics".
3. "Share-the-Cost" Design Service Club.
4. Basic Patterns.
5. A Personalized service with STOCK BRANCHES to serve you at these strategic points:

PHILADELPHIA . . . . . . 1130 CHESTNUT STREET
BOSTON . . . . . . 260 TREMONT STREET
CHICAGO . . . . . . 203 N. WABASH AVENUE
LOS ANGELES . . . . . . 731 SOUTH HOPE STREET
NEW ORLEANS . . . . . . 217 GODCHAUX BLDG.

PROMINENT DANCE STUDIOS

NEW YORK

NEW YORK

DONALD SAWYER 637 MADISON AVENUE
NEW YORK Tel.: PL. 3-8639

Just Opened
A NEW Branch Studio
"Shop 14"
MIAMI BILTMORE HOTEL
Miami, Florida
Under direction of
JOAN WIGMAN AND JOSEPH PAIGE

At the Studios
Ballroom
Tap

BY MAIL ORDER
Colored Charts on all popular dances.
Send for free chart.
Also, a long list of Teachers' Notes.

Among the noted teachers advertising the Donald Sawyer Method of Ballroom Dancing are:

The Beckwith School of the Dance	Manhasset, L. I.
Don Begenau	Adelphi College, Garden City, L. I.
John N. Butler	Greenwood, Miss.
Laura V. Bryan	Auburn, N. Y.
Jack Cavan	Hammond, Ind.
Bill Cassidy	Salem, Ohio
Margaret Cusick	Tucson, Ariz.
Eugenia Foley	South Orange, N. J.
Charles Haines	Great Neck, L. I.
John L. Hargrove, Jr.	Washington, D. C.
Mrs. Marion Howell	Brooklyn, N. Y.
Thelma Rawling Jacobs	New Haven, Conn.
Evelyn Rita Jantzer	Brooklyn, N. Y.
Mary E. Kelkenney	Detroit, Mich.
Miriam Kreinson	Bradford, Pa.
Adeline Lahrmer	Akron, Ohio
Dolly McDaid Dance Studio	Fitchburg, Mass.
Mr. and Mrs. M. W. Mooney	Northampton, Mass.
Mr. and Mrs. H. A. Mosher	Toronto, Canada
Lucille Gumaer Ogden	Middletown, N. Y.
Myrtle Pettingale	Cleveland, Ohio
Whitford Price	Greenwood, Miss.
Rialto Studios	Montreal, Canada
Mme. Stanley Smith	Bermuda
Mr. & Mrs. Herbert Taylor	Palm Beach, Fla.
Florence Schoolfield Young	Detroit, Mich.

JOIN THE ABOVE GROUP AND WATCH YOUR BUSINESS GROW

THE SCHOOL OF AMERICAN BALLET
COMPLETE COURSE IN CLASSICAL BALLET
Beginners, Intermediate, Advanced and Professional Classes
Special Classes in Toe, Adagio, Variations, Character, Plastique, Classes for Men
INSTRUCTORS:
GEORGE BALANCHINE
ANATOL VILZAK
LUDMILA SHOLLAR
PIERRE VLADIMIROFF
MURIEL STUART
KYRA BLANC
Director of the School: VLADIMIR DIMITRIEW
637 Madison Avenue New York City Wickersham 2-7667

MME ANDERSON-IVANTZOVA
SCHOOL OF DANCE
Formerly Ballerina of the Imperial Theatre of Moscow and Choreographer of the World Famous Chauve Souris
Complete training in: BALLET — TOE — CHARACTER
WRITE FOR FULL INFORMATION
139 West 56th Street, New York, N. Y. Telephone: COlumbus 5-2520

• PRO and CON . . .

Gentlemen:

I was greatly interested to read in your latest issue a letter complaining about the reviews of Dorathi Bock Pierre. It has occurred to me that her criticisms of dance concerts in Los Angeles may have been cut.

I consider her an exceptionally fine critic and always feel that she has done justice to the performance when I happen to read one of her reviews of a performance which I have seen. Nevertheless, there are times when her comments are too brief, and her coverage not quite complete.

To point out a specific example, the review of the Horton Dance Group concert opening the Amitage Series at the Philharmonic Auditorium in November ended abruptly without mention of the music. I was extremely interested in this concert, since it represents a new and promising development in accompaniment for dance concerts. All of the music for this concert was composed by the Horton Dance Group Musical Director, Mr. Gerhardt Dorn. The first half of the program was made up of related short pieces, some with piano accompaniment, some with woodwinds and percussion in addition. Most important of all, however, is the way in which this music and the comments or program notes which were an integral part of the performance were reproduced. The sound was picked up with four microphone channels, fed through a mixer and delivered into the auditorium by way of a Lansing theatre installation. An electric piano and eight other instruments which were used to perform the second half of the program, *Tierra y Libertad*, were greatly enhanced through this method of amplification. Mr. Dorn and the Horton Group certainly deserve some credit for pioneering of this kind.

I cannot understand such an omission on the part of your western representative and wonder if any portion of her review may have been deleted. The west coast is progressing rapidly in the concert dance field and deserves to be adequately reported in

NEW YORK

VECHESLAV MARIA
SWOBODA—YURIEVA
BALLET CHARACTER
Intensive Daily Classes for Professionals and Children
Recreational Evening Classes
SWOBODA SCHOOL OF BALLET
50 West 57th St. New York City
COlumbus 5-9857

LOU WILLS
SCHOOL OF ACROBATICS
Acrobatic and Tap Classes Daily
Afternoons and Evenings
Sundays by Appointment
CO 5-9752 Room 608
1658 Broadway New York City

Vol. XIII, No. 5 THE AMERICAN DANCER MARCH, 1940
PUBLISHED MONTHLY BY THE AMERICAN DANCER MAGAZINE PUBLISHING CO., LTD., 250 West 57th Street, New York, N. Y. Entered as Second Class Matter May 5th, 1933, at the Post Office at New York, N. Y., under the act of March 3, 1879. Trade mark registered. Copyright 1939, by The American Dancer Magazine Publishing Co., Ltd. Ruth Eleanor Howard, President. All rights reserved. Contents of this magazine may not be reproduced in whole or part without permission. Unsolicited manuscripts, drawings or photographs are sent at the author's risk. Photographs cannot be returned. Price: 25 cents per copy; subscription price, $2.50 a year, $4.00 for two years, in the United States and possessions; Cuba, Mexico, Panama and Canada, $3.00 a year. Other countries, $3.50 a year.

PROMINENT DANCE STUDIOS

• PRO and CON . . .

as important and widely read a publication as THE AMERICAN DANCER.

Yours truly,
GEORGE SELVIN,
Hollywood, Calif.

Editor's Note: Space limitations always necessitate a certain amount of editing unless the reviewer is careful to pack all the essentials in as few paragraphs as possible. We agree that the concert dance field in the west is an important one and THE AMERICAN DANCER *aims always to cover it adequately (which we sincerely believe Mrs. Pierre does) in the available space.*

•

My dear Miss Howard:

The holidays have kept me so busy with various activities that I completely neglected renewing my subscription for AMERICAN DANCER magazine, and am sending my check for two years' subscription.

Recently, my professional ballet students, also including outsiders if they have been dancers or are sincere admirers of ballet, have organized a club, calling themselves "Les Danseuses." Their purpose being to stimulate interest in ballet by attending and sponsoring dance concerts, book reviews on new dance books, encouraging original choreography, etc., etc. By the way, every meeting they post articles on the bulletin board from THE AMERICAN DANCER, and Current Events Chairman reads the reviews on the various Ballet Companies Concerts from your publication. At present they are studying the new ballets to be presented by the Ballet Russe De Monte Carlo, so they will be familiar with them by the time they arrive in February.

They are supporting me in helping sponsor a concert January 31st, in my own playhouse, by Miriam Marmein, who is coming west. We are all anticipating meeting Miss Marmein, and seeing her work. Am also trying to organize a Master Class for her in pantomime.

"Les Danseuses" members attended the First Dance Demonstration, under the auspices of the Citizens' Committee of the

NEW YORK

CONSTANTIN KOBELEFF
Formerly of the
IMPERIAL RUSSIAN BALLET
CLASSES FOR
PROFESSIONALS, TEACHERS and CHILDREN
in
BALLET TECHNIQUE
and FINISHED DANCES
at the
CARLOS STUDIOS
1697 Broadway Circle 7-2675 N. Y. C.

EAFIM
GEERSH
Creator of American Technique
BALLET IN NATURAL FORM
1658 Broadway New York City

Dancing Masters of America, Inc.

take pride in announcing
A Change of Policy
to be inaugurated at the 1940 annual
NORMAL SCHOOL and CONVENTION
to be held at the
WM. PENN HOTEL—PITTSBURGH, PA.
By concentrating a greater galaxy of teaching talent in fewer days,
living expenses are lowered and
122 HOURS OF DANCE INSTRUCTION
is made available to you
IN ONLY 17 DAYS!

22nd Annual 10 Day Normal School
opens Wednesday, July 24, 1940
continuing for 10 consecutive days
(with the exception of Sunday, July 28)

57th Annual 6 Day Convention
opens Sunday afternoon, August 4, at 2:00 o'clock
continuing for 6 days
closing with the annual Banquet and Ball
Friday evening, August 9

For further information write to:

Leroy H. Thayer, President
1215 Connecticut Ave., N. W.
Washington, D. C.

Walter U. Soby, Sec'y-Treas.
553 Farmington Ave.
Hartford, Conn.

OLGA TARASSOVA Ballet Studio
Ballet—Toe—Character
Classes for
Children, Beginners, Intermediate and Advanced
WRITE FOR BOOKLET A
141 West 54th St. c/o Laban Studios, N. Y. C. CIrcle 5-7672

When replying to advertisers, please mention THE AMERICAN DANCER.

PROMINENT DANCE STUDIOS

NEW YORK

NEW YORK

SPECIAL SALE!

Timed to give you the most value
for your Spring Recital

FAMOUS SONIA SEROVA DANCES

Any 15 dances....$10.00 Any 10 dances....$7.00

Text books and ballets at 10% reduction—

Postage fee of 25 cents must accompany all orders. No C.O.D. orders

Make all checks or money orders payable to SONIA SEROVA
When ordering kindly send complete second choice in case of sell-out on numbers selected

Send for catalog

MME. SONIA SEROVA 113 W. 57th St. New York City

BILLY
NEWSOME
NEW DANCES NOW ON SALE
1. Slapping the Taps
2. Harvest Moon
3. International March
4. Spinnin' the Top
5. Dipsy Doodle
6. Doin' the Dog
And Many Others
$2.00 each or 6 for $5.00
Room 611 COlumbus 5-5949
1658 Broadway New York City

HERBERT LEE
Dance Studio
Ballroom Hula - Waltz
Foxtrot - Tango - Rumba
33 East 51st St., N. Y. PLaza 5-7271

JIMMY PAYNE
Master of Negro Syncopated Rhythm
TAP—MUSICAL COMEDY
Mabel Horsey Song & Dance Studio
Studio 607, 1697 B'way, N. Y. C. CI 5-9467

Extra piano music now available for
SWING-IN A MINUET
FEET MANEUVERS
BILL PILLICH'S
Novelty Tap Recital Numbers
Write for list of other dance descriptions
1409 SIXTH AVE. CO 5-1162

BORIS
NOVIKOFF
RUSSIAN-AMERICAN BALLET SCHOOL
Classical Ballet, Character, Interpretive
Professionals, Teachers, Beginners, Children's
New York: 1425 B'way, Met. Opera House, PE 6-2634
Branch: 12 Huntington Ave., Boston, Mass.

JACK STANLY
Originator of Tap Technique Exercises
The Stanly School develops the style most characteristic of the individual dancer.
All students receive personal attention in Class
TAP — BALLET — ACROBATIC — SPANISH
1658 Broadway, N. Y. C. CO 5-9223

Chester Hale
BALLET
Under personal direction of Chester Hale
159 W. 56th St.
New York City
Co. 5-4070

JOSÉ TORRES
y FERNÁNDEZ
Formerly of Hollywood
SPANISH DANCING
Phone CI 7-8166
or address mail c/o THE AMERICAN DANCER
250 West 57th St. New York City

LEON FOKINE
and ALEXANDRA FEDOROVA
School of Ballet
Children, Intermediate, Advance and Professional
9 E. 59th St. ELdorado 5-7855 N. Y. C.

ATTY van den BERG
Former Solo Dancer of the Jooss Ballet
Will teach at
MISS DAGONOVA'S STUDIOS
Write or call for information CO. 5-8601
29 West 56th St. New York City
Mohn Colman at the Piano

Celli
On Tour as Coach to the Ballet Russe
Classes daily in Cecchetti method
by Mme. Cia-Fornaroli-Toscanini
Studio 607, 1697 Broadway, Ci 7-5738

Evelyn Hubbell
BALLROOM DANCING
113 W. 57 St. (Steinway Hall) N. Y. C.
CIrcle 7-6437-8

• **PRO and CON . . .**

Dance Arts, at the L. A. Public Library, January 3rd, given by Anne Douglas and Germaine Ballou.

Something else I'd like to mention. The great interest in national costumes, stimulated by my Doll Collection. These little dolls (or large, too; some are huge) are pieces of art, in their native made, hand loomed and colorful costumes, made by the peasants of the particular foreign country they represent. Aside from those I have gathered personally, my friends have generously contributed, Santa Claus adding thirteen new ones this Christmas, totaling 176. Among the most interesting in these new ones are Marta from Finland (very rare, and naturally not many more), Yalena from Serbia (also very rare), and two of the handsomest, most lovely costumed Portuguese ones from my good friend, Vivien Fay.

Life is certainly interesting around here; never a dull moment! My school is active and prosperous, so I have much to be grateful for. There is always something exciting going on, and my pupils practically devour THE AMERICAN DANCER every month when it makes its appearance in the mail.

Wishing you and your splendid publication continued success for the coming year, I am,

Most sincerely,
MARCELLA REY,
Santa Monica, Calif.

Editor's Note: Miss Rey's activities should provide inspiration for other teachers. Student enthusiasm is always increased by intelligent direction of dance interest in addition to regular classwork.

•

Gentlemen:

I am very pleased with the results from the ad. and Honor Roll pictures in THE AMERICAN DANCER. They have helped me very much. Many thanks.

Sincerely yours,
BESS NEWTON BROWN,
Warren, Ohio.

NEW YORK

ALEXIS
DOLINOFF
BALLET MASTER, DANCER, CHOREOGRAPHER
Teaching All Forms of Ballet
(Classical—Character—Adagio)
CHALIF SCHOOL OF DANCE
45 ROCKEFELLER PLAZA, N. Y. C. CI 7-1927

HERBERT
HARPER
TAP—SWING—STYLIZED ROUTINES
Studio 61, Carnegie Hall, N. Y. C. CO 5-9627

Please mention
THE AMERICAN DANCER
when replying to advertisers

PROMINENT DANCE STUDIOS

• PRO and CON . . .

My dear Miss Howard:

Am quite sure it will interest you to know that I am a reader of THE AMERICAN DANCER for the past ten years. I've never missed an issue and have always enjoyed it immensely.

I am wondering if you would be good enough to send me some of the Christmas cards you received? They really are not for me. I paste them in a fancy scrap-book and give them to a little fourteen year old girl who is suffering from sarchoma. She was a little dancer, and her left leg was amputated at the knee last August.

I am giving her the thirty Christmas cards I received, but yours are from important people and really would be more appreciated. Perhaps you just put yours away in your files and never see them again. It would be so much better to give this little girl just a little happiness.

I am still a lover of the dance. Can you tell me if Leonard and Walter Ware are still with THE AMERICAN DANCER. I used to enjoy their articles so much, but they have not been appearing in the magazine of late. You may recall, I gave Leonard Ware some very old ballet photos of Pavlova which appeared in the *Then and Now* number.

I'll be so happy to hear from you, if you have a little spare time to write to me. And I assure you the Christmas cards will be greatly appreciated.

Wishing your wonderful magazine continued success, I am,

A dance lover,
Annette de Fuccio,
Jackson Heights, L. I.

Editor's Note: Perhaps some of our readers have interesting Christmas cards they would like to contribute to this child. And why not make it a practice to pass them on to someone who would enjoy them?

Leonard Ware is now with the Ballet Theatre and Walter Ware is engaged in radio work.

NEW YORK

Jack Dayton
ROUTINES BY MAIL
Send for Catalog
P.O. BOX 20 STATION "N"
NEW YORK, N. Y.

FRANCES
CHALIF
presents
ZINGAROO
Novelty Fun Dance
Can be done to any fast fox trot
$1.00 per copy (plus 3c postage)
630 Fifth Ave. N. Y. C. CI 7 - 1927

NEW YORK

Authentic Spanish Rhythms
RUMBA TANGO
FOXTROT WALTZ
CONGA SCHOTTISCHE
Private Lessons 11-11
Mixed Ballroom Classes Daily
Escort Unnecessary
JUNIOR CLUB
(High School & Jr. College)
Spanish and Tap Dancing a Specialty
For beginners and advanced
Special Instructions for Teachers
© de R.
De REVUELTA
"D. RAY WELTA" TEACHES CORRECTLY
133 E. 61 STREET (bet. PARK & LEX.)

LeQUORNE
STUDIOS
EXHIBITION BALLET TAP MODERN
1658 Broadway N. Y. C. CO 5-5949
BALLROOM DANCING EXCLUSIVELY
At my NEW EAST SIDE Branch
7 East 48th St., off 5th Ave.
Teachers Invited. Studios open 10 a.m.-10 p.m.
60 Different Dances by mail. Send for List A.

MME. D.
DUVAL
PURE CLASSIC BALLET
Children & Adults
117 West 54th St., N.Y.C. CI 5-5745

HUAPALA
Hawaiian Dances
Classes for
Children—Beginners—Professionals
108 E. 38th St. N. Y. C. LE-2-6044

ANGEL
CANSINO
Spanish Dancing
BALLET with SUSITA
FAMOUS SPANISH DANCES BY MAIL
PROFESSIONAL SPANISH CASTANETS FOR SALE
154 W. 56 St., N. Y. C. CI 5-8095

MIKHAIL
MORDKIN
STUDIO OF THE DANCE and MIMO DRAMA
CO 5-6625 Studio 819
New York City Carnegie Hall

FOKINE
MICHEL FOKINE METHOD
Professional—Children—Beginners
TEACHING MATERIAL
Carnegie Hall New York City
Studio 839 CO 5-9316

NEW YORK

CHALIF
COMPLETE DANCE TRAINING
SUMMER SCHOOL
for
TEACHERS
ROCKEFELLER CENTER 630 FIFTH AVE.
NEW YORK, N. Y.

Albertina Rasch
Dancers Developed for Professional Careers
ALL PHASES OF THE DANCE
Rasch trained dancers command preference for concerts, musical comedy, and film engagements. Opportunity for placements in New York and Hollywood.
Write for Details.
113 WEST 57th ST. NEW YORK

FRANCES COLE
Specializing in Children's Dances
Classes for Teachers
Wednesday 10:30 to 11:30
CARLOS STUDIOS
1697 Broadway, New York City CI 7-2675

GUILLERMO
del oro
Ballet Methode
Cecchetti
Authentic Spanish Dances
Ballet Master
1939-40 season
Agnes Boone Studios
252 Sound View Ave., White Plains. N. Y.

LONG ISLAND

In Honor of
Tschaikowsky's 100th Anniversary
DOROTHY E. KAISER
presents a Ballet-tap creation
ANDANTE CANTABILE
A Feature Number
for Recitals !
$1.00
Clearly described . . . Neatly bound
88-28 Union Turnpike, Glendale, L. I.
Phone CLeveland 3-1630

NEW JERSEY

MITZI MAYFAIR
International Star of Stage and Screen
Assisted by the following distinguished faculty
Thomas Riley—Madam Yurieva—Jack Stanly
Offers the finest training for beginners
and advanced pupils at her School of Dance.
636 Central Ave. E. Orange, N. J.
Phone Orange 3-9738

PROMINENT DANCE STUDIOS

CALIFORNIA

CALIFORNIA

BRONISLAVA NIJINSKA

Incomparable International Choreographer
and Ballet Mistress

CONDUCTING SPECIAL CLASSES IN BALLET

Presented by

NICO CHARISSE STUDIOS

1358 N. La Brea, Hollywood, California

HI. 9281 - 9282

MAURICE
KOSLOFF
One of the World's finest teaching staffs
for Theatrical Training
STAGE—RADIO—MOTION PICTURES
SPECIAL TEACHERS COURSES
8800 Wilshire Blvd., Beverly Hills BR. 22546

ILLINOIS

SENSATIONAL ROUTINES
Merry-Go-Round........................Group Acrobatic
Routine — Different........................Price $1.00
Mirage........................Advanced Adagio
Routine for one boy and girl..............Price $1.00
Grace Bowman Jenkins
Box 168 Decatur, Ill.
Write for 1940 free list of dances

EDNA McRAE
School of the Dance
Ballet — Character — Tap
410 S. Michigan Ave. Chicago, Ill.

Billie's Dancing School
MUSICALLY BALANCED DANCE ROUTINES
Write for Free Booklet
502 Jackson Blvd., Oak Park, Ill.

JANET
"Dances That Charm"
Clear, Illustrated Descriptions
Brilliant Solos, Groups, Revues
Delightful Wee Folk Novelties
COMPLETE LESSON OUTLINES
JANET RECITATIVE DANCES and SONGS
Catalog for Postage
JANET STUDIO Springfield, Ill.

FRAN SCANLAN
Tap Dancing
ANNA LUDMILLA
Ballet
SYLVESTER SMITH
Acrobatic
908 Lyon & Healy Bldg. Chicago, Ill.
Routines by Mail

Ernest Belcher
DANCE STUDIOS
A SCHOOL OF STABILITY
With an Outstanding Faculty
BALLET - TAP - SPANISH - ACROBATICS
MODERN and HULA
607 So. Western Ave., Los Angeles, Calif.

SPECIAL DIRECTORY

CALIFORNIA

MARCELLA REY
Dance and Drama
El Pablo Rey Playhouse, Santa Monica, 24276

ILLINOIS

HAZEL WALLACK'S
M'U—DANS—ART
Suite 1220, 55 E. Washington St., Chicago

JOSE CASTRO
PROFESSIONAL ROUTINES
The Merriell Abbott School of the Dance
30 East Adams St. Chicago, Ill.

INDIANA

MARIE BUCZKOWSKI
Social-Professional School of Dancing
Ballet—Tap—Acrobatic—Ballroom
319 S. Main Street South Bend, Indiana

MASSACHUSETTS

DANCECRAFT STUDIO
739 Boylston St., Boston
"Let's Dance," a primer of dance technique
by Lilla Viles Wyman. Price, $1.50

KATHARINE D. O'GORMAN
School of the Dance
All Types of Dancing Taught
301 Pierce Bldg. Boston, Mass.

NEW YORK

JUANITA RIOS
BALLROOM DANCING
GALO STUDIOS
1650 Broadway CO. 5-9380

FRANZISKA BOAS
Dance and Percussion
4 West 18th St. New York City

HINDU INSTITUTE OF DANCING
Interpretative and Folk Dances of India
110 East 59th St., N. Y. C. EL 5-8027

TOMMY HYDE
All styles of tap dancing
Rm. 401, 1658 Broadway, N. Y. City, COlumbus 5-9644

WEBER STUDIOS
All Types of Dancing
489 Washington Ave. Phone PR 9-6789

THE N. Y. SOCIETY OF TEACHERS OF DANCING
Meets Second Sunday Sept. to May — 22nd Season
Elsa Heilich, Pres.; William E. Heck, Sec.-Treas.
44 Lanark Avenue, Newark, N. J.

• PRO and CON . . .

Dear Miss Howard:

Is it true that ballroom classes are generally more successful than classes in other phases of the art, this year? And if so, to what do you attribute it?

J. B. C.,
Dorchester, Mass.

Editor's Note: A general survey indicates that enrollments are much higher in ballroom classes than in other departments in most schools this season. The reason for this is of course the fact that older people are taking more interest in their dancing, a situation brought about by the increasing popularity of rumba, tango and other intricate dances. Then, too, for the most part people over 40 have the money to spend for dance lessons and so they are easy to "sell" once they have found what pleasure there is in bringing their dancing up to date. Champagne Hours which are being given in many hotels and night spots are also responsible for much of this renewed interest.

MASSACHUSETTS

ADOLPHE
ROBICHEAU
BALLET
ACADEMIC AND PANTOMIMIC TECHNIQUE
Special Children's Course
Authentic Spanish Dances
For Information Call or Write.
Tel. Kenmore 3711
175 MASSACHUSETTS AVE., BOSTON

PENNSYLVANIA

Since 1910
CORTISSOZ SCHOOL
E. K. Brown, Director
Ballet, Spanish, Tap, Acrobatic
Modern Ballroom Waltz, Foxtrot
Authentic Tango—Rumba.
1604 Chestnut St. Philadelphia

INDIANA

MAXENE
MOLLENHOUR
School of Stage Dancing
ROUTINES BY MAIL
Send for List
320 W. Jefferson South Bend, Ind.

DETROIT, MICH.

PLAY THE CASTANETS!
A New and Authentic Home Study
Course has been prepared by
Nicholas
TSOUKALAS
$3.00
POSTPAID
5415 Second Blvd. Detroit, Mich.

PROMINENT DANCE STUDIOS

ALABAMA

ANNISTON

ZENOBIA KING
School of Dancing
"Our Ability Speaks for Itself"
1119½ Noble St. Anniston, Ala. Tel. 1126

BIRMINGHAM

JACKIE WHITE STUDIOS
Ballet—Tap—Ballroom
Personality—Singing
Lyric Bldg. Birmingham, Ala.

CONNECTICUT

BRIDGEPORT

ANNA MARIE DANCE STUDIO
All Types of Dancing—Children and Adults
Special Classes—Reducing Exercises
659 Brewster St. Bridgeport, Conn.
Phone 6-1206 — Resident Phone 4-4301

WATERFORD

LATHAM SCHOOL OF THE DANCE
Ballet, Tap, Ballroom, Health Classes
28 Myrock Ave. Tel. 7874 Waterford, Conn.

WASHINGTON, D. C.

ADELAIDE COURTNEY
School of the Dance
All Forms of Dancing Taught
3308—14th St. N. W. Washington, D. C.

JULIA CUNNINGHAM
School of the Dance
All Types of Dancing
1208—18th St. N. W. Phone DI 6757 Washington, D. C.

Hoffman School of the Dance
Ballet—Tap—Acrobatic—Ballroom
Reducing—Limbering and Stretching Exercises
922 17th St. N. W. District 8932 Wash., D. C.

FLORIDA

ORLANDO

EBSEN SCHOOL OF DANCING
All Types of Dancing
9 S. Hyer St. Phone 7710 Orlando, Fla.

ILLINOIS

CHICAGO

VIRGINIA ZIMMERMANN
School of the Dance
Ballet, Toe, Tap, Character, Ballroom
5750 Irving Pk. Rd. Chicago, Ill.
Phones Kildare 4140—7564

PEKIN

R. G. Dentino Dance Studio
All Types of Dancing—Children and Adults
801 First Ave. Phone 4-4828 Peoria, Ill.
American Legion Hall, Pekin, Ill.

PEORIA

GEORGETTE WERNER
School of Dancing and Fine Arts
Ballet, Toe, Tap, Acrobatic, Ballroom
Child Training—Voice and Dramatics
114½ N. Madison Phone 9819 Peoria, Ill.

INDIANA

HAMMOND

CAVAN DANCE STUDIO
Ballet — Tap — Ballroom
Limbering and Reducing Exercises
8 Elizabeth St. Phone 4379-W Hammond, Ind.

INDIANAPOLIS

STOCKMAN DANCE STUDIOS
Long known as Indiana's Largest and Finest
16th & Illinois Tel. Riley 1610 Indianapolis, Ind.

• PRO and CON . . .

Dear Sirs:

I recently read a brief article about a college football coach who had insisted that his team study dance technique. The article went on to give facts about the team's improved status the following season, probably due at least in part, to their improved coordination.

Can you help me try to find similar material? That is, statements which could be used as proof that in many instances body mechanics and dance technique (ballet and modern) have been presented to boys of high school and college age as part of their athletic training and proved worthwhile.

I know recently the experiment has been successfully made in many schools but now I can find nothing that has been written on the subject.

I should very much appreciate your assistance, or, if that is impossible, your advice as to where to turn next.

Sincerely yours,
Allison Choate,
Capte Cottage, Maine.

Editor's Note: The American Dancer *would appreciate receiving data from teachers who have had any experience along the lines this reader mentions or who know of instances where athletes are being taught dancing.*

MUNCIE

Marjorie Jeanne School of Dance
All Types of Dancing
Original Routines For Sale
204 E. Washington Tel. 7841 Muncie, Ind.

RICHMOND

KOLP SCHOOL OF DANCING
(Founded 1892)
Teaching All Types of Dancing
326 N. 10th St. Richmond, Ind.

IOWA

BOONE

BETTY MAE HARRIS STUDIOS
Instruction in All Types of Dancing and Child Culture
Boone, Iowa Phone 784

KENTUCKY

LEXINGTON

Virginia Lawrence School of Dance
Ballet—Tap—Acrobatic—Modern—Ballroom
Reducing—Limbering and Stretching Exercises
406 Lafayette Ave. Phone 7012 Lexington, Ky.

LOUISIANA

NEW ORLEANS

Dorothy Babin Dancing School
All Types of Dancing—Class and Private
8519 Sycamore St. WA 3168-J New Orleans, La.
Main St. Phone 1277 McComb, Miss.

SHREVEPORT

CORINNE HOYER
Studio of the Dance
All Types of Dancing
Reducing Exercises—Dramatics
2208 Line Ave. Phone 6085 Shreveport, La.

WILMA-MARIE DANCING SCHOOL
RAINEY FULLER
Dancing & Personality
Specializing in Children's Work
503 Stoner Ave. Phone 2-2704 Shreveport, La.

MARYLAND

BALTIMORE

Ella L. Banks Studio of the Dance
All Types of Dancing
Inquire about our Health Classes
Metropolitan Theatre Bldg. Baltimore, Md.
North & Penna. Aves. LAfayette 3517

MASSACHUSETTS

ARLINGTON

CURRY SCHOOL OF DANCING
17th Season
Tap, Ballroom Dancing
Also Reducing Exercises
76 Hillside Ave. Arl. 2400-5923 Arlington, Mass.

BOSTON

HAZEL BOONE SCHOOL OF DANCING
All Types of Dancing
Routines and Material for Teachers
1126 Boylston St. Com 8841 Boston, Mass.

HYDE PARK

LILLAFRANCES VILES
School of Dancing
Studio-Home 5 Warren Ave. Hyde Park 2174

MEDFORD

GILMAN SCHOOL OF DANCE
All Types of Dancing
K. of C. Hall Mystic 2641-M Medford, Mass.

PITTSFIELD

ROMA SERRA
DANCE STUDIO
All Types of Dancing for All Ages
51 North St. Phone 5197 Pittsfield, Mass.

WORCESTER

Dolores G. Magwood Dance Studio
Training for Teaching or Professional Careers
4 Jefferson St. Phone 5-4225 Worcester, Mass.

MINNESOTA

MINNEAPOLIS

THE JOY STUDIO
Dancing and Dramatic Art
Children and Adults
Miriam Phillips—Dancing Dorothy Pile—Dramatics
111 S. 9th St. GE 4475 Minneapolis, Minn.

Ward Sisters Studio of Dance Arts
All Types of Dancing for All Ages
223 South 6th St. Minneapolis, Minn.
Bridgeport 7000

MISSOURI

JOPLIN

HATLEY SCHOOL OF DANCE
BALLET—TAP—BALLROOM—HEALTH CLASSES
215 E. 12th St. Tel. 4408 Joplin, Mo.

KANSAS CITY

FLAUGH—LEWIS
All Branches of the Dance
4050 Main St. Val. 5013 Kansas City, Mo.

ST. LOUIS

ROSALYN DANCE STUDIO
All Types of Dancing for All Ages
6231 Gravois Ave. RI 9283 St. Louis, Mo.

NEBRASKA

OMAHA

CORA QUICK DANCE STUDIO
All Types of the Dance
Lyric Bldg. Harney 0033 Omaha, Neb.

PROMINENT DANCE STUDIOS

NEW HAMPSHIRE

W. LEBANON

ADOREÉ SCHOOL OF THE DANCE
All Types of Dancing for All Ages
16 Main St. WR 774 West Lebanon, N. H.

NEW JERSEY

DOVER

PEGGY BLACK
School of Dancing
All Types of Dancing Taught
10 Prospect St. Dover 1180 Dover, N. J.

HACKENSACK

C & D STUDIO
Philip Coleman Florence Danielson
Ballet, Tap, Acrobatic, Social Dancing
375 Union St. HAckensack 2-4146

MERCHANTVILLE

GLADYS KOCHERSPERGER'S
SCHOOL OF DANCE
All Types of Dancing — Including Ballroom
Member Dancing Masters of America
19 W. Park Ave. Phone 767, Merchantville, N. J.

NEW BRUNSWICK

ANNE OCHS
SCHOOL OF DANCING
All Types of Dancing Taught
25 Bayard St. New Brunswick 4350

PASSAIC

RUTH CATER DANCE STUDIO
Steps to Success
Ballet—Tap—Toe
700 Main Ave. Tel. Pa. 2-8938 Passaic, N. J.

TRENTON

FLORENTINE DANCE STUDIO
Florence Camera
All Types of Dancing for Children and Adults
299 Hamilton Ave. Trenton, N. J.

NEW YORK

BRONX

Viola Kruse Professional School of Dancing
All Types of Dancing Taught
Special Classes: Reducing, Limbering, Stretching
4139 White Plains Ave. Tel. OL 2-6952 Bronx, N. Y.

BROOKLYN

HOWELL'S DANCE SCHOOL
All Types of Dancing for All Ages
463—55th St. Windsor 9-8624 Brooklyn, N. Y.
Summer School, Oakhurst, N. J.

NELLIE COOK SCHOOL OF DANCING
Ballet—Tap—Acrobatic—Ballroom
Reducing—Limbering and Stretching Exercises
1622 Broadway Brooklyn, N. Y.
Phone—JEfferson 3-5029, GLenmore 2-2612

MARGARETVILLE

BUNTING SCHOOL OF THE DANCE
Ballet—Tap—Acrobatic—Ballroom
Margaretville, N. Y. Phone 88

MIDDLETOWN

MARION & EDDIE MACK
DANCE STUDIO
31 Hammond St. P. J. 645-R Pt. Jervis, N. Y.
New York City—c/o THE AMERICAN DANCER
65 W. Main St. Middletown, N. Y.

NEW ROCHELLE

HASKELL-PETERSON DANCE STUDIO
Instruction for Children & Adults
Ballet, Acrobatic, Tap, Ballroom
612 Main St. (entrance Maple Ave.)
Tel. N.R. 5229 New Rochelle, N. Y.

ROCHESTER

Gladys D. Bliss School of Dancing
Every Type of Dancing for All Ages
SPECIAL SUMMER COURSES
for Teachers and Students
RKO Palace Theatre Bldg. Rochester, N. Y.

• PRO and CON . . .

Dear Miss Howard: :

I note a letter in the February issue about children who comment on performances by other schools. I have such pupils and, altho I deplore heckling so wild that it disturbs the audience, children cannot be prevented from commenting on obvious things.

My eight year olds who are wearing toe shoes for the first time invariably giggle when they see dancers with ribbons wrapped under the shoe or laced up the leg, or tied in gaudy bows in front. In this year of grace, what excuse is there for teachers who can't insist that pupils adjust their lambswool or bunny-pads properly and tie their shoes as they should be tied? Perhaps if teachers are heckled enough they'll pay attention to comment, since they obviously don't to magazine articles.

In the ballet world, our job is to develop beautiful minds as well as beautiful bodies and when every teacher does her whole job there will cease to be any unkind comments.

Sincerely, Araby Blinn, Battle Creek, Mich.

SCHENECTADY

GERTRUDE BLANCK
SCHOOL OF DANCE & RADIO
Open All Summer
Special Teachers Course—Information on Request
238 State St. Schenectady, N. Y.

ST. GEORGE, S. I.

JONES STUDIOS OF STAGE
and Ballroom Dancing
105 Stuyvesant Place St. George, S. I.

LONG ISLAND

ASTORIA-FLUSHING

KAYE'S DANCE STUDIO
Kay Gorham, Director
Acrobatic, tap, toe, ballet, eccentric, ballroom
31-07 23rd Ave. Astoria, L. I.
135-42 40 Road Flushing, L. I.

ELMHURST-FARMINGDALE

VIRGINIA M. WHEELER
School of Professional Stage Dancing
98 Bowers St. HAvemeyer 48-11 91 St.
Jersey City, N. J. 6-5264 Elmhurst, L. I.
19 Richard St., Farmingdale, L. I.

ELMHURST-MASPETH

Miller Sisters Studios of Music & Dance
Radio Classes Reducing and Limbering
All Types of Dancing for All Ages
90-32 51 Ave. Atateka Club
Elmhurst, L. I. NE 9-1441 61-57 Maspeth Ave.

GLENDALE

DOROTHY E. KAISER
School of Dancing
All Types of Dancing Taught
88-28 Union Turnpike Glendale, L. I.

MALVERNE

Lottie Atherton School of Dancing
Unexcelled Instruction In Every Phase of the Dance
294 Hempstead Ave. Malverne, L. I., N. Y.

RICHMOND HILL-HOLLIS

Mildred Drewes Dance Studio
Ballet, Tap, Acrobatic, Ballroom
Instruction for Adults and Children
8724—115th St. Virginia 7-7446 Richmond Hill, L. I.
Presbyterian Church, 194 St. 104 Ave., Hollis, L. I.

ST. ALBANS

LOU-ANN SCHOOL OF DANCING
Tap—Acrobatic—Ballet—Toe
189-23 Linden Blvd. St. Albans, N. Y.

OHIO

AKRON

ADELINE OTT LAHRMER
School of the Dance
Where the Benefits of Dancing are Permanent
41 South Main St. Palace Theatre Arcade
Hemlock 1311 Akron, Ohio

ALLIANCE

DOROTHY DALE WEAVER
Dance Studio
Ballet—Tap—Acrobatic—Ballroom
1674 S. Union Ave. Phone 7256-3906 Alliance, O.

CINCINNATI

RUTH AHLERS
School of Dancing
Toe, Ballet, Tap, Acrobatic, Ballroom
3819 Borden St. Kirby 1660-M Cincinnati, Ohio

PEP-GOLDEN STUDIOS
All Types of Dancing Including Ballroom
Also Drama—Voice—Radio Limbering Exercises
Special Classes for Babies
6th & Main Sts. Tel. Cherry 8700 Cincinnati, Ohio

CLEVELAND

ROY H. LEWIS
Ballet, Tap, Acrobatic, Modern, Ballroom
Limbering Exercises
2031 Euclid Ave. Cherry 7780 Cleveland, Ohio

MARIE E. MILLER
Ballet, Tap, Ballroom, Limbering Exercises
15301 Huntmere Ave. Cleveland, Ohio
Kenmore 2830

DAYTON

LERA RAE DANCE STUDIO
Specializing in Babies' & Children's Work
All Types of Dancing Taught
Ballroom, Reducing — Groups for Adults
229 West First St. Dayton, Ohio

WARREN

Bess Newton Brown Studio of Dance
Dances of Distinction
701 N. Park Ave. Tel. 1337-W Warren, Ohio

Eleanor A. Shupe Dance Studio
All Types of Dance Taught
Branch Studios in Nearby Towns
323 Porter Ave. N. E. Tel. Information Warren, O.

YOUNGSTOWN

PEGGY SEARS SCHOOL OF DANCE
All Types of Dancing
Reducing and Health Classes
818 Elm St. Tel. 7-0451 Youngstown, Ohio

OKLAHOMA

OKLAHOMA CITY

KATHRYN DUFFY STUDIOS
of Dance & Stage Productions
One of the Southwest's Foremost
225 N.W. 4th St. 7-3975 Oklahoma City, Okla.

WOODWARD

MARCELLA PATTERSON
SCHOOL OF DANCE
Woodward, Okla. Phone 685

PENNSYLVANIA

ALTOONA

Ruth Barnes School of Dancing
Ballet, Tap, Acrobatic, Ballroom
Special Reducing Exercises
Commerce Bldg. Te. 3-1339 2-8579 Altoona, Pa.

BRADFORD

MIRIAM KREINSON
School of the Dance
All Types of Dancing, Reducing and Limbering
Terminal Bldg. Bradford, Pa. Phone 8488

CHESTER

Joan's Studio of the Dance
Faculty: Brooks—Joan—Theodore
Dances by Mail for Teachers
Send for List
604 W. 9th St. Phone 2-5178 Chester, Pa.

PROMINENT DANCE STUDIOS

GERMANTOWN

Helen Menamin School of Dancing
Ballet—Tap—Modern—Ballroom
Reducing—Limbering and Stretching Exercises
237 W. Chelten Ave. Germantown, Pa.
Tel.—Ten. 1828

JENKINTOWN

RIDDELL STUDIO
Guest teachers— BALLET; Constantin Kobeleff, N. Y. C.
ADVANCED TAP; Walter Keenan.
DIRECTRESS; Henrietta Riddell.
Jenkintown, Pa. Ogontz 4041

NEW KENSINGTON

Audrey Ann Studios of Dancing
Specializing in Toe, Tap, Acrobatic, Ballroom, Etc.
Personal Supervision of Helen Schultz
847 5th Ave. Tel. 2745 New Kensington, Pa.

PHILADELPHIA

LOU-ELLEN SCHOOL OF DANCING
Ballet—Tap—Acrobatic
1530 S. Broad St. Philadelphia, Pa.
Tel. Fulton 7760
LOUIS A. CRESCENTA ELLEN TANZOLA

PITTSBURGH

MARTHA ROSE DANCE STUDIO
All Types of Dances for All Ages
Reducing Exercises
266 Shady Ave. Pittsburgh, Pa.

UNIONTOWN

MacDowell School of Dancing
All Types of Dancing Taught
Blackstone Bldg. Uniontown, Pa.

WILKES-BARRE

Professor G. L. Alexander's
Dancing Academy
Ballet, Acrobatic, Interpretive, Character, Ballroom
Reducing Exercises
34 W. Market St. Wilkes-Barre, Pa.

RHODE ISLAND

PROVIDENCE

Larry Simonds' Modernistic Studio
Dancing—Dramatics—Radio—Reducing Exercises
Loews Theatre Bldg. Providence, R. I.
Tel. GA 7255

SOUTH CAROLINA

COLUMBIA

Fetner-McCulloch School of Dance
Tap—Toe—Acrobatic—Ballroom
811 Woodrow St. Tel. 5482 Columbia, S. C.

TENNESSEE

MEMPHIS

SMITH STUDIO OF DANCING & EXPRESSION
Tap, Ballet, Toe, Ballroom, Ukulele, Radio Technique
under personal direction of
MARTHA JANE SMITH
673 No. Avalon St. Memphis, Tenn. Phone 7-6393

NASHVILLE

ELIZABETH BRYANT COMBS
Dance Studio
717 Church St. Phone 6-7614 Nashville, Tenn.

THE PAULINE SCHOOL
OF THE DANCE & ALLIED ARTS
All Types of Dancing, Voice, Dramatics,
String Instruments Open entire year
217 Fifth Ave. N. Tel. 6-5149 Nashville, Tenn.

TEXAS

DALLAS

VIRGINIA SELF
School of Dance
1924½ Main St. Phone 7-2680 Dallas, Texas

EL PASO

RUETH DEVENNE DANCE STUDIO
Dancing is Poise, Personality, Progress
All Types of Dancing for All Ages
1015 Montana Phone M-3558 El Paso, Texas

• PRO and CON . . .

My dear Miss Howard:

I have just completed the ballet of *Aida* for the Grand Opera in Milwaukee. I happen to have many of the old ballets as first produced and this was one of them. The directress is trying hard to produce it in its original form which is beautiful. I hope our teachers in Milwaukee will go to see it.

If I had my forty years of dancing life to live over and know what I do now I would work untiringly to help lift the work out of the rut it is now in. I did not realize the conditions until I retired a few months ago and had nothing to do but be nosey and investigate what most of our teachers are doing. I do not regret the many years of hard study I put in my life's work, as I know I have done some good with my knowledge.

I cannot see where state control would help our art. If we will look over the political game I cannot see a remedy from state politics.

F. Leslie Clendenen,
St. Louis, Mo.

FT. WORTH

FRANCES BURGESS
School of Dancing
Ballet, Character, Tap, Acrobatic, Ballroom
513½ Main Ft. Worth, Texas

GALVESTON

EDWINA ROBINSON
Studio of the Dance
All Types of Dancing Taught
3420 Ave. O. Tel. 2-2007 Galveston, Texas

HOUSTON

DONOVAN STUDIOS
Ballet, Tap, Ballroom, Character
Body Building, Limbering and Stretching
1225 Heights Blvd. Taylor 1943
Houston, Texas Lehigh 6545

EMMAMAE HORN, ***Director***
RIVER OAKS SCHOOL OF THE DANCE
Ballet, Tap, Character, Ballroom
2018 W. Gray St. River Oaks Shopping Center
Lehigh 1847 Jackson 2-7820 Houston, Texas

Dorothy Weikerth School of Dancing
Specialty: Pre-School Age Children
All Types of Dancing—Health Classes
8033 Park Pl. Blvd. Tel. WY 9-1144 Houston, Texas

WACO

ELMER WHEATLY
School of Dancing
All Types of Dancing
118½ So. 8th St. Phone 1426 Waco, Texas

VIRGINIA

NORFOLK

RUTH SKELTON
School of the Dance
All Types of Dancing Taught
2820 Cottage Toll Rd. Tel. 26726 Norfolk, Va.

RICHMOND

JULIA MILDRED HARPER
School of the Dance
All Types of Dancing
3511 Chamberlayne Ave. Dial 4-4841 Richmond, Va.

WEST VIRGINIA

CHARLESTON

SCHRADER STUDIOS
For the development of "Personality Dancers"
Available for floor show engagements
All Types of Dancing Taught
Kearse Theatre Bldg. Charleston, W. Va.
Tel. 2-9409 — 2-7958

FAIRMONT

MORGAN STUDIO OF DANCING
Tap—Ballet—Toe—Ballroom
Reducing Exercises
Odd Fellows Bldg. Fairmont, W. Va.

HUNTINGTON

ROWLEY-FELIX DANCE STUDIO
Ballet, Toe, Tap, Acrobatic, Ballroom
Reducing Exercises
914½ 4th Ave. Huntington, W. Va.

WISCONSIN

RACINE

BROWNEE BROWN DANCE STUDIO
Complete Dance Education
205 Main St. Tel. Jackson 430 Racine, Wisc.
1105 Lawrence Ave. Chicago, Ill.

CANADA

WINNIPEG-MANITOBA

GLADYS FORRESTER DANCE STUDIO
All Types of Dancing
Suite 4, Kingswood Apts. Winnipeg, Manitoba, Canada
Telephone 45409

CANAL ZONE

LLONA SEARS STUDIO
Ballroom Dancing
Balboa, Canal Zone Panama City
Phone Panama 1345 Republic of Panama

HAVANA, CUBA

IRMA HART CARRIER
STUDIO OF DANCE
Ballet, Toe, Tap, Acrobatic, Ballroom, Modern
C and 5th Sts. Vedado, Havana, Cuba

It's an Honor

for one of your pupils to be selected each month to appear in

The American Dancer's

HONOR STUDENT DEPARTMENT

. . . and

It's an Honor

for your school to be listed on these pages with other schools whose pupils are chosen.

Write for details as to how you can have your school included each month.

The American Dancer
250 W. 57th St., N. Y. City

It's the
Sensation of New York . . .
Setting the Pace
for Teachers Everywhere

IT'S THE CHAMPAGNE HOUR

that everyone is talking about!

Now dance teachers throughout the country are finding that such ultra-smart social hours are the open sesame to larger ballroom classes—a *sure* means of enrolling more pupils. Those who have been timid about "inquiring about dance lessons" find the Champagne Hour an easy way to meet the teacher and get over the first hurdle.

LEARN HOW MARLYNN and MICHAEL DO IT!

In a record-breaking two year engagement in New York's popular Rainbow Grill, Marlynn and Michael have developed the fine points of selling social dancing to groups. You can now have the advantage of their successful experience.

SPECIAL SUNDAY CLASSES

are being arranged for teachers who want the smart new ballroom steps as New Yorkers do them . . . with special emphasis on *How to Conduct a Champagne Hour* (in your local hotel or night spots and for private parties, too!)

Also—technique, new dances, the art of creating individual material *and* actual microphone experience.

Write for further details as to hours, rates, etc.

Marlynn and Michael

STUDIO OF BALLROOM DANCING

502 Park Ave.—at 59th St. (Hotel Delmonico) Phone VO 5-2500

The American
DANCER

Editor ■ RUTH ELEANOR HOWARD ■ *Publisher*

MARCH
1940

■

Vol. XIII No. 5

■

PAGE

Summing Up, *by Ruth Eleanor Howard* 12
The Dance, *by Theodore J. Smith* 13
Prelude to a Negro Ballet, *by Wilson Williams* 14
Casting the Annual Recital, *by Annette Van Dyke* 15
An Artist Sees The Ballet Theatre 16
Dance Events Reviewed, *by Albertina Vitak* 17
Foot-Notes 20
Danseur, *by Julian Francesco* 22
Ballroom Observer, *by Thomas E. Parson* 23
Bulletin, Dancing Masters of America, *by Walter U. Soby* 24
This Month's Honor Roll 26
Student and Studio 28

On the Cover—
KAREN CONRAD, *scintillating new star, brought to the fore by the Ballet Theatre season.*
—Oggiano.

To the Right—
LILLIAN MOORE, *soloist appearing with the Metropolitan Opera this season.*
—Wm. Stone.

■

THE AMERICAN DANCER is the official publication of THE DANCING MASTERS OF AMERICA, INC. *and its 24 Affiliated Clubs.*

■

GERTRUDE E. GALLAGHER, *Art Editor*

■

THOMAS E. PARSON, *Ballroom Advisory Editor*

■

WORTH DIXON HOWARD, *Advertising Manager*

■

DOROTHY JOHNSTON, *Advertising Representative*

■

Hollywood Representative: DORATHI BOCK PIERRE
8148 Mannix Drive, Hollywood, Calif.

THE AMERICAN DANCER
250 West 57th Street, New York, N. Y.

In Memory of

JACK MANNING

KNOWN BY MANY
BELOVED BY ALL

The sudden death in Washington, Sunday, February 18 of Jack Manning brings sorrow to the dance world which is only equalled by the feeling of deep personal loss felt by those of us who counted him a close friend.

He was stricken during a rest period of his Washington course which had been planned to coincide with the monthly meeting of the National Capital Dance Association, DMA Club No. 17, and despite all efforts to save him the end came within a very few minutes. Mrs. Manning had been too ill to accompany him to Washington and so it became necessary for DMA President Leroy H. Thayer to rush to New York to break the news to her at her Long Island home and make the necessary funeral arrangements.

Born in Brooklyn, N. Y. in April, 1897, Jack Manning spent his early years trouping with his mother and sisters. At ten he was a grand trouper in every sense of the word and of the tradition—and so he remained throughout his life, and so he died.

As dance director for the Greenwich Village Follies and other New York productions he made himself an enviable reputation in the theatrical world. In 1927 he turned to teaching and quickly became the ace of tap teachers. Professionals and teachers alike looked to him for their tap novelties and his teaching tours initiated a new era in dance material for teachers.

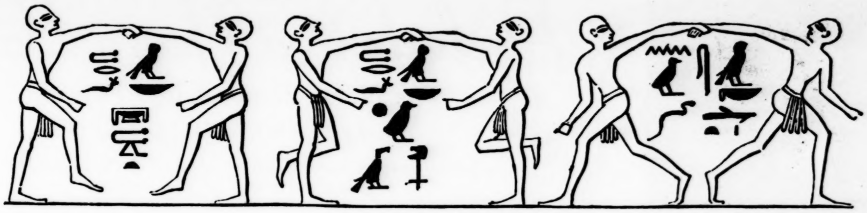
The news of his sudden passing reached us just as this issue of THE AMERICAN DANCER was on the press, and we have recalled this page to insert a loving tribute to one whose niche will never be filled again.

Our hearts are too full and the impact of the shock too great to permit us to do justice now to a career that was splendid and useful to the very end. We can only say that to have known Jack Manning was first to admire him—then respect him and always to love him.

To his widow, Mrs. Betty Manning, we extend, on behalf of the entire dance world our heartfelt sympathy and deepest condolences.

Services were held in Washington, D. C. on February 21 and burial was in Arlington National Cemetery where, as a veteran of the World War he had earned an eternal resting place.

RUTH ELEANOR HOWARD.



Egyptian Figure Dances

The Dance —and its relation to culture

by **THEODORE J. SMITH**

THAT THE dance is the mother of all arts and education may sound like a biased statement but careful research supports the conviction that all human culture has proceeded from the dance.

Webster gives two definitions of *culture*:

(1) "The art of improving or developing by education, discipline, etc."

(2) "the enlightenment and discipline acquired by mental and moral training; refinement."

In both of these definitions stress is laid on the importance of discipline as an integral factor of culture. Again in Webster we find that to dance is "to perform a *regulated* series of movements commonly to music" and that the dance is "a *measured* leaping, tripping or stepping in unison with music or rhythmic beats." Here again is the insistence upon regulation (or discipline) of movement to rhythm.

The most important benefit received from the study and practice of dancing is *not* the physical development which naturally occurs but the habit of moving and thinking rhythmically. This habit will prepare the individual to fit more happily into the general scheme of creation, not only socially, morally and ethically, but in his daily occupation, whatever it may be, teacher, typist or operator of a gear-making machine. It stands to reason that in a world definitely disciplined by laws of rhythm that the person who has learned to regulate himself in harmony with those laws will find a happier and more successful existence.

Dancing Nymphs on a Vase in the Louvre

The strong appeal of the dance throughout the ages is man's subconscious striving for a rhythmic expression of his thought—an unconscious striving for an attunement with the general law. No one knows when man first began to dance. It is not improbable that the dance preceded speech. Although it has been said that the dancing of the human race may have originated in the treading of grapes in the winepress, I am inclined to believe that man must have danced long before he knew anything about the making of wine.

Dancing in its development from a primitive expression to the art form as we know it in the modern ballet has found three homes: the Church, the hearts of the people and the theatre. Simultaneous with the growth of religious thought came dances which were incorporated into a ritual of prayer. We find dancing in the ceremonies connected with the practice of all the religions of history. In the Cathedral of Sevilla in Spain on certain holy days, the boys who form the group known as *Los Seises* still dance with their tambourines before the high altar.

Man very early copied animals, birds and insects in their use of dancing as an aid to courtship and he began to put into mimetic dance form the movements which characterized his daily tasks and attempted to copy in some sort of stylized movement the natural phenomena associated with the localities with which he was familiar. From these three sources have developed the folk dances which almost without exception use, as their basic idea, either courtship, toil, play or some experience or characteristic peculiar to the region of their development.

With religious and secular dances already established the development of dancing into an art or profession was natural. The religious dancers were called upon to give paid performances in the homes of the rich and it was but a step from this to the theatre. From the ancient Greek drama down to the present day the dances of the people have served as an inspiration for and furnished the basic steps of many of the forms of the dance which we know as an art.

The influence of the dance upon other forms of culture is very marked. It has given poetry its rhythm. It is possibly not merely coincidence that poetic meter is measured by "feet" but this word may

(*Continued on page* 40)

Prelude to a Negro Ballet

The Negro Dance Looks Forward

by WILSON WILLIAMS

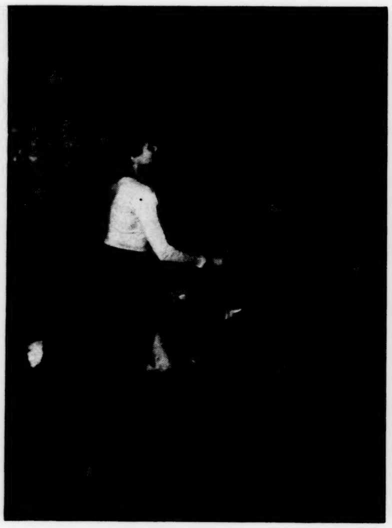
Illustrations are candid camera shots of Kathryn Dunham's group rehearsing at Labor Stage.

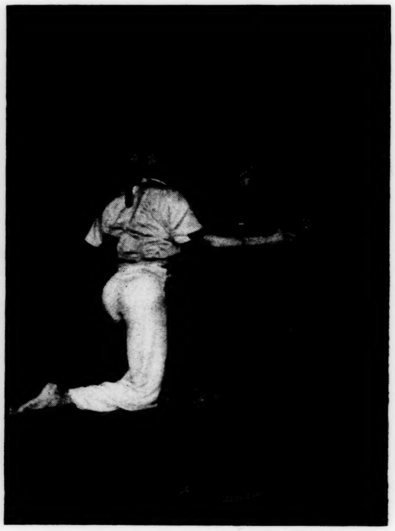
NEGRO INFLUENCE on the more absolute forms of theatrical dancing have been visibly apparent for something more than a century and a quarter. Beginning with Jean Aumer's *Les Deux Créoles* in 1806, the Negro as a ballet character appeared with increasing importance. Outstanding of course is The Gold Negro in Fokine's *Scheherazade* (1910) so spectacularly portrayed by Nijinsky. (The Lewisohn Stadium management's ignorance of this notwithstanding.)

Pushkin, the great Russian-Negro, has contributed the books for some of the best loved ballets in the classic repertoire: *Le Coq D'or, The Goldfish,* etc. The American "moderns" Doris Humphrey and Charles Weidman have created Negro Dances of social import such as *Lynch Town* from *Atavisms.* Tamiris has made extensive and (in her most successful compositions) exclusive use of Negro spirituals and songs of protest.

Negro dance forms have been used in many instances: Jean Borlin's *Sculpture Négre* (1919) and *La Creation du Monde* (1923) and Martha Graham's Cakewalk in *American Document* (1938) being two admittedly conscious uses of Negro forms. Angna Enters has contrived Negro dance motifs for her *American Ballet Number 2* and Massine's Barman's Dance from *Union Pacific* owes much to Negro dancing. The full force of the influence of Negro dance cannot be measured, but it is well to remember that most of the music which is genuinely American is colored by Negro rhythmic and harmonic patterns and composers for the dance have not been reluctant to utilize them.

So far we have been entirely concerned with the contribution of the Negro to the dance. Our interest however, is in the accomplishments of the Negro as a performer and creator of classic or "modern" dances. Here we reach an impasse—for in spite of the wealth of material the Negro has to offer the dance, he has thus far been unable to make use of it himself. Except for the early work of Edna Guy, the originator of the danced spiritual; the tragically brief career of Hemsley Winfield, creator of the Witch Doctor in the Metropolitan Opera production of Gruenberg's *Emperor Jones* (1933); the work of Katherine Dunham in Ruth Page's *La Guiablesse* (1933); and the cast of Agnes de Mille's recent *Black Ritual* the Negro dancer and choreographer have not fulfilled the promises indicated by their native talent and the inspiration drawn from their culture by other dancers and choreographers.





The reasons for this dolorous failure are many: but chief among them are:

1. The easy praise which follows the serious attempts of Negroes in any field of art, resulting in a double standard of criticism: Negro effort rather than accomplishment being overpraised.
2. The persistent acclaim of the Negro as a natural dancer who does not need the training and strict discipline so necessary to white dancers.
3. The lack of a recogized school to function in the manner of an Academy, to transpose the abundant native talent of the Negro dance and dancer into consciously creative channels.

Since it is not within the province of this article to discuss criticism we shall reserve further comment on the first reason for a later date saying only this: the Negro dancer or artist, as any other *sincere* and *genuine* artist, prefers honest criticism, good, bad, or indifferent to idle praise.

The second point has been the most serious draw-back in the development of the Negro dancer. The Negro dancer possesses no more native talent than the Russian, the Italian, the Spaniard or any peasant or folk group. And most certainly the Russians, who became great dancers, did so because their inherent dance ability was disciplined and subjected to a technique. The Negro in America has in most instances a keenly developed sense of rhythm. But as Andre Levinson points out: "We should not however jump to the conclusion that because of this extraordinary rhythmic gift alone, the Negro dancer or musician should be taken seriously as an artist. Rhythm is not after all, an art in itself . . . Rhythm is a force of nature that must be transposed and absorbed before it can become an aesthetic entity. By itself it is a function and not a substance."

The Negro also possesses a fine sense of the dramatic and is a remarkable

(Continued on page 39)

Casting the Annual Recital

by ANNETTE VAN DYKE

EVERY director, whether he be of Hollywood, Broadway or Timbuctoo, realizes the importance of perfect casting. "The parts just suited them to a 'T'" certainly must mean that from the standpoints of Temperament, Training and Type, the characters of the production *were* perfectly cast.

So, in planning the Dance Recital, whether the numbers are originated and designed to suit the individual or the dancers are selected to perform previously arranged numbers, the ultimate success still depends upon the suitability of one to the other.

Many factors enter into the casting of the Dance Production, to help complicate that already difficult task. In the first place, many who are not qualified from any of these standpoints to participate, must still be included in some capacity. Few are the teachers who are privileged to *select* a cast. This is probably because they must produce from the educational, more often than the professional, point of view. Their problem is to make the most of the material available and at the same time fulfill their obligation to students for personal development, not overlooking the necessity of pleasing the audience!

Every teacher has had the experience of seeing children attain a degree of proficiency in one type of work through having to perfect a certain dance for public appearance. Having reached a state of perfection once, the line of least resistance, on the teacher's part, is to continue casting them in similar numbers in succeeding recitals. In the majority of cases this has proven a fatal procedure. Students are likely to feel a lack of progress, become bored or discouraged after a few years and either give up dancing entirely or go elsewhere for study. With foresight in casting, this can be avoided and students held over a long period of years.

At the beginning of the season, a good policy is to check up on preceding programs and start planning ahead for the development of pupils in different types of dances. Guided, of course, by discrimination and good judgment. This is not as difficult as it may seem on the surface, except in specialized schools.

This type of school, however, is fast fading into non-existence even in the larger centers. Almost all the better studios include ballet fundamentals, tap and acrobatic dancing and many go in for eurhythmics, modern, folk and character work, as well. Naturally this makes for much broader education of the student and adds greatly to the variety and balance of the Dance Production.

Good taste in costuming is as important as expert casting and are interdependent for the successful recital. For no matter how beautifully the dancer performs, if the costume is wrong, the effect desired is lost. Likewise, it is possible to build up a comparatively simple number to "hit" proportions with clever costume ideas.

It is the spontaneity of the children and their pleasure in performing that carries across the footlights and so delights the audience. But if the dances they attempt are beyond their comprehension or are too difficult for easy and *happy* execution, the joy and enthusiasm is killed in preparation and the most valuable characteristic is lost. This is very important to keep in mind when casting or arranging the dances.

For those with a keen sense of drama, and many children have quite a flair for dramatics, it is worth utilizing these talents in some such capacity instead of straight dance routines. Incidentally, using a story or idea around which to build a number or entire show, is a great help when it comes to placing performers. This type of production is far easier to cast than a miscellaneous program, since it gives both the dancers and the audience something to which to attach their imaginations. This in turn helps to detract from the shortcomings which are inevitable in student performances.

For beginners with limited training and ability, one method is to cast them as a chorus in a number carried by an outstanding soloist. This is especially good if a song can be incorporated with the dance. This could in many cases be effectively talked if not sung, using illustrative gestures. This will keep them on the stage a satisfactory length of time and do away with the necessity of a whole dance routine.

Quite often, assorted sizes must be grouped together. In which case try to avoid putting them in dances of the "line" type. Select or arrange numbers with interesting floor patterns which keep the participants separated or working in smaller units of three or four.

Generally speaking, group work is in many ways far more valuable for a student's personal development than solo. If possible, let soloists have the advantages derived by also placing them in a group number, preferably of a phase in which they are a bit less "at home." This makes for a little needed self-discipline as well as a rounded education. Your students today are the possible stars of tomorrow. They will need all the versatility available.

Organization of all material in the early stages will save a lot of grief later on. Check the students, all their assets, their liabilities, likes, dislikes, individual needs for mental, physical and spiritual development you can give them. Balance that with the outline or material of your show and your production will be not only perfectly cast, but your cast will be perfectly happy.

To clarify the general picture, chart the members to be used in the following fashion:

Name: Betty Lee. Group or solo: small group (4). Dance: Russian. Comment: does good turns. Last show: tap.

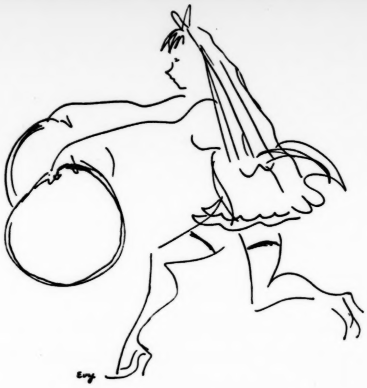
This will help to systematize the task of casting.

AN ARTIST SEES

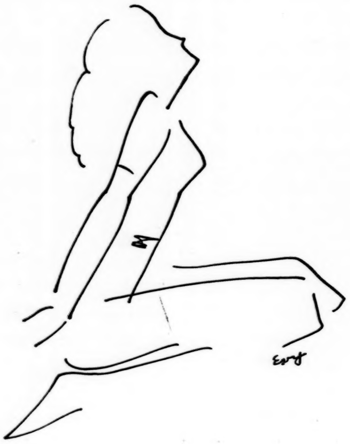
The Ballet Theatre

PERFORMANCE SKETCHES BY

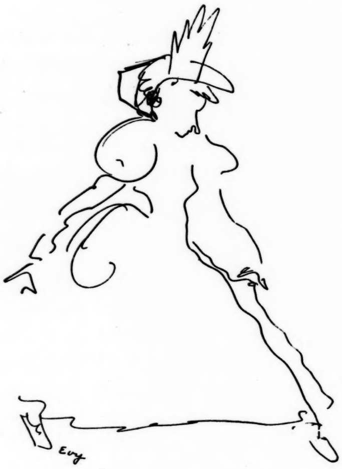
EVELYN CAROLL



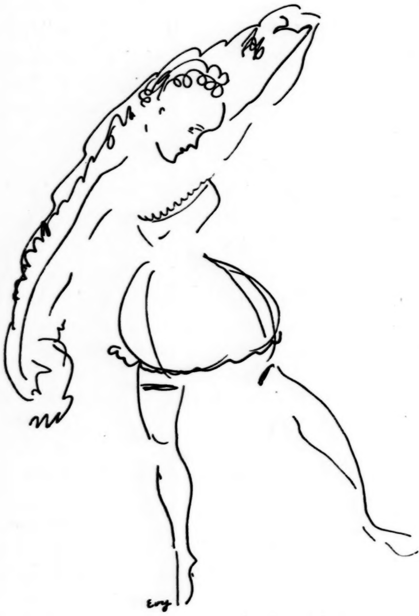
Agnes De Mille *in Judgement of Paris*



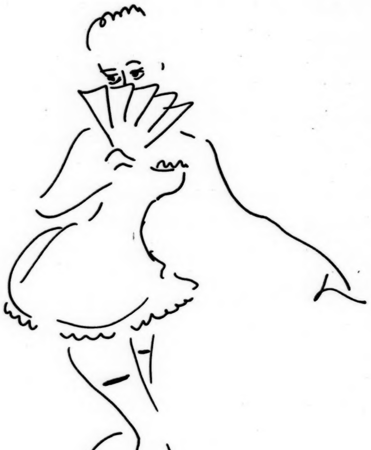
Black Ritual



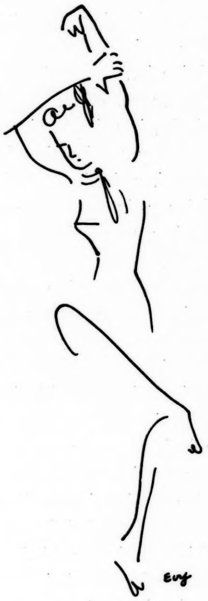
Edward Caton *as The Mother in Fil Mal Gardee*



Lucia Chase *in Judgement of Paris*



Viola Essen *in Judgement of Paris*

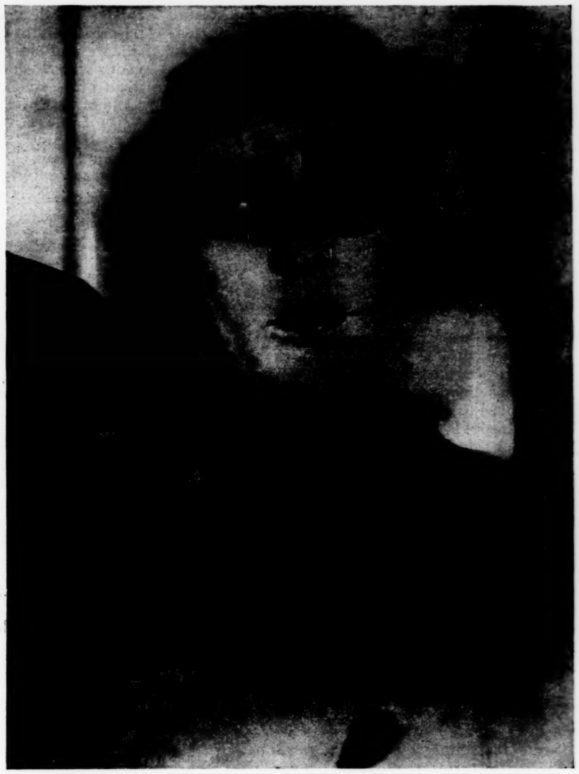


Black Ritual

Dance Events Reviewed

Critiques and News from the East and West

by ALBERTINA VITAK



ADOLPH BOLM
in his famous role of
Pierrot in Carnaval

ARGENTINITA AND SPANISH ENSEMBLE, *Hollywood Theatre, January* 2.

For enjoyment of as fine Spanish dancing as one is likely to see or merely for the contemplation of something perfect one can go to see Argentinita and her fellow artists. It is also a first rate example of just how much theatricalism can be applied without spoiling the charm and genuineness.

Their virtuoso technique and true style are so much a part of themselves that they dance without apparent effort. They seem to enjoy the little stories or humorous bits of by-play just as much as the audience. Personality colors the dancing instead of dancing clouding the personality. They all three, Argentinita, Pilar Lopez and Antonio Triana, with his marvelous *zapateados,* were captivating and had to repeat many of the numbers.

Carlos Montoya, guitarist, and Rogelio Machado, pianist, were just as deservedly applauded as the dancers.

There were stunning new costumes and several new numbers but all the well arranged dances are ever new when performed so beautifully.

•

HANYA HOLM AND COMPANY, *Adelphi Theatre, January* 7.

In the first of her new compositions *Dance of Introduction* Hanya Holm was even a step ahead of her contemporaries in the new freedom that all modern dancing has shown so markedly of late. The lilting movement which had verve and actual joyousness in its performance was composed in an almost entirely new vocabulary of steps. A remarkable feature of Miss Holm's work is that no one set of movements are always immediately recognizable like a trade mark: if the steps are, at times, the same, they are at least presented in diversified forms. Also Miss Holm's choreography is noted for its fine spatial designs which alone create and hold interest.

It is in this use of space that the talented group — soloists really — excel. They whiz and whirl all over and around the stage with fleetness and often astonishing skill. Special mention must be made of *Duet* by Valerie Bettis and Harriet Roeder and *Trio* by Henrietta Greenhood, Barbara Hatch and Elizabeth Waters and, in several roles, Louise Kloepper and the petite dynamic Miss Holm tho she really did not dance enough on this program.

The second new work *They Too Are Exiles* was less successful. Its emotional subject, "To shine in a spot, the despot needs a dark age . . .," etc., was excellently handled at times, notably in evoking a folk flavor, and was obvious and melodramatic at others. Actually it is not ideal for dance form and is anyhow beyond being danced. In the first place, Miss Holm, talented as she is, was not suited to the unsympathetic role of Possessor. The role itself would have been a far more interesting creation with more abstract movement and costuming. In fact, there was too much literalness about the whole work.

Tragic Exodus has a stirring simplicity and *Two Primitive Rhythms* remains a short showpiece for Miss Holm and her group.

Metropolitan Daily was the real feature of the evening. Its episodes are entertaining and their very brevity is expressive. A few bits are decidedly theatrical and tricky—too much so if considered in the light of the highest art of the modern dance. If I am not mistaken some of these bits have been pointed up since the last local performance. Or it may be that the dancers are solely responsible by overplaying. The costumes, especially the Comics, are not subtle enough. At any rate, Miss Holm does not need to resort to such devices. The program was well presented with some very good percussion accompaniments.

•

CARMALITA MARACCI, *Y. M. H. A., January* 14.

Her second concert in a few weeks again brought out the thrilling individuality of Carmalita Maracci. I was even more impressed with her ability to draw with motion such sensitive line and yet put so much force into it.

It was very interesting to note how the introduction of a few new numbers and slight rearrangement of order created new values in her program and how much a dance can gain or lose in contrast to another. One of the new numbers *Carlotta Grisi: In Retrospect* (ballet pictures of the romantic period of the dance) was simply enchanting and embodied in a few movements all the lovely old photographs of dancers. And tho it contained some deft but fleeting touches of Miss Maracci's inimitable satire I did not find them so howlingly funny as the audience seemed to—rather, they revealed an understanding of the quaint style being pictured.

Her strongest dances are *Another Goyescas* and the *Jota* danced in her own medium of expression.

The program notes have been improved by clarification.

Miss Maracci's career and development are going to be extremely interesting to watch. •

THE BALLET THEATRE, *Center Theatre, January* 11-27.

The opening of the Ballet Theatre was the most outstanding event of the season because of its significance in establishing American made ballet as much as because of its aggregation of famous dancers, painters, composers and writers. The billing announced, and quite truly, it is one of "the greatest collaborations in ballet history."

But only a few of the famous names in this great collaboration contributed to the opening night, tho to be sure they were some of the best cards in the deck. Michel Fokine was represented by *Les Sylphides.* In crisp new costumes with a few minor innovations of detail (corn flower blue head wreaths, etc.), all the dancers rendered the well known choreography with notable precision. It was about as fine a technical display as has been seen in *Sylphides.* Yet the soul and many of the true Fokine lines were decidedly missing. Karen Conrad, the rising young star of the ballet world, met with instantaneous and deserved admiration for her aplomb and really sensational elevation especially in the Mazurka. Actually she was miscast tho she was an eleventh hour replacement of Nana Gollner. She did not convey the spirit of "tender devitalized grace," the ethereal quality *Sylphides* personifies. She is a wonderful little dancer but her type is more coldly bright. But she must be reprimanded for some of the jumpiest *bourrees* (in the Waltz) ever done by a prima ballerina.

●

Mikhail Mordkin was represented by the sparkling *Voices of Spring* (a bit long but later cut) with Patricia Bowman. It was probably not pleasant or easy for her to follow the success of Miss Conrad but she triumphed by sheer charm, very expert and expressive dancing and the most consistent showmanship of the evening. Her diagonal line of nearly slow motion *fouettes* with arms in ever varying positions were a test of strength and control. Almost commensurate with her just deserts was the huge potted laurel or young tree she received. It was the largest floral offering seen hereabouts—a bouquet to end bouquets!

The role of Lieutenant hardly enabled Yurek Shabelevsky to dance very much yet his flourish was smartly effective.

●

The only novelty on the program and the main point of interest was *The Great American Goof* by William Saroyan, the Dali of writers and playwright of the hour. Its subtitle, *A Number of Absurd and Poetic Events in the Life of, etc., etc.,* gives only a hint of what it is like. It was designated as a Balletplay, probably because of its dialogue and general literariness of approach. Eugene Loring was responsible for the choreography which, alas, was not greatly distinguished. It was as Mr. Saroyan's amusing program note stated—"no more than what you saw in some ballet or other the last time you went to the ballet." In balletic terms the dancers move with sharp accents in almost puppet fashion always on the same plane. But its main weakness as a ballet is the necessity for extensive use of dialogue. After the shock of the first words one gradually grows accustomed to the dancers speaking. But I doubt that dancers will ever successfully accompany themselves with speech for simple physical reasons. They always sound out of breath, which of course they are. And in this theatre shouting was necessary tho even this did not always top the orchestra. Yet withal, it definitely has something. It has a sustained mood, amusing and penetrating cynicism and it has gifted Eugene Loring in a sincere and eloquent portrayal of the Goof, a youth who "wants to change the world." And it also has excellent performances by Miriam Golden (as Destiny), Lucia Chase (as a Wise Little Girl—character and satire, the sort of thing she does best) and Antony Tudor (as a Dummy). The production is elaborate. The decor by Boris Aronson in cubistic style is showy and would be really striking if the mechanics of projecting the "magic-lantern slide" scenic effects were less obvious. With cutting and some redoing the Goof could become extremely unique. As is, it is marvelous "theatre" and not much of a Ballet. Yet it is a praiseworthy endeavor and already one of the most talked of things of the season.

●

The chief interest in *Giselle* was, in this instance, the excellent arrangement staged by Anton Dolin after the original Russian choreography by Jean Coralli in 1842. Its simplicity was very imposing, far more so than any of the versions extant. It has classic dignity, especially in the second scene, that Mordkin's arrangement last season so sadly missed. The new mountings were also an improvement. The unity of execution was a credit to Mr. Dolin's direction. But above all, always of the most interest, are the interpretations given these famous roles. Giselle was entrusted (another eleventh hour substitution) to lovely angelic looking Annabelle Lyon, who was ideally suited to the part. Altho it was almost inevitable in dancing a major role, especially the arduous demands of Giselle, for the first time that there be some portions not quite perfect, Miss Lyon did achieve real distinction for herself. Her exquisite dancing and dramatic miming made up in finish what they lacked in force at times. She should in time be one of the best Giselles. However, it was Mr. Dolin as Albrecht who dominated with his style and great stage presence. His strong technique featured several wonderfully controlled feats such as finishing in *arabesque* and holding it absolutely still after a leap or a *pirouette* of at least 5 or 6 turns. His acting verged on flamboyance but was generally effective as was the trick of throwing himself to the floor in the vehemence of his grief, but this was done too often, which lessened the effect. I wonder if Mr. Dolin has not created much for himself that was not in the 1842 version? Anyhow, he did it with brilliance and that is the important thing.

Nina Stroganova as Queen of the Willis had power at her command not displayed heretofore. The high quality of her performance set a new standard of comparison for the role. Her effortless skill gives a pleasing impression of security. Her positions are precise, even to a fault at times when more freedom of head and arms are wanted. Miss Stroganova is decidedly one of the company's valuable possessions.

●

Did I very recently write that Fokine's *Carnaval* showed its age? Not as danced by this company! It was as fresh as if created yesterday. This may be largely credited to the inspiring presence of Adolph Bolm as Pierrot (he created this role in the original Diaghileff company.)

●

Mr. Bolm's new *Peter and the Wolf* to Prokofieff's "orchestral fairy tale" is a charming Ballet destined for popularity with

JOSE FERNANDEZ
and
MARIA MONTES
in Goyescas

AGNES DE MILLE
(and her hoops)
in Judgement of Paris

the young or young in heart. Its unaffected choreography is clear cut and quite plainly tells its story, making the spoken "program note" prologue really superfluous except that it was so gayly staged. Showing real versatility Miss Conrad was a delightful Duck and rivalled "Donald" for lively amusement. The role of Wolf was strikingly original but was perhaps a bit too sophisticated for the style of the work. Viola Essen lacked any feeling of characterization as the Bird. Nina Stroganova heretofore has been so purely classical that her amusing antics as the Cat were a happy surprise. With better costuming *Peter* will be a real little gem.

●

It was interesting to see Patricia Bowman in *Swan Lake*. Perhaps she invested the lines of this old classical work with more flowing grace than majesty but her exquisite sculptural *arabesques* and extensions to second position (equally high both right and left!) and all the difficult *pirouettes* were done without a misstep. With expert assistance from Anton Dolin the *pas de deux* was notably free from those hairbreadth escapes from seeming death which so often are the rule. Mr. Dolin was even better in this than in *Giselle* as he had more restraint.

The really fine corps de ballet were as unified as the Rockettes. No more need be said than that it was the best performance of *Swan Lake* that America has seen.

●

The Ballet Theatre Company has been absolutely worth organizing if for no other reason than the presentation of *Jardin Aux Lilas*. It was the winning card and should have been played the opening night. I am almost reluctant to write that Antony Tudor, its choreographer, is English. I wish America could claim him, for *Jardin Aux Lilas* is the perfect romantic Ballet. Its lyric beauty was hypnotic,, dreamlike, yet hauntingly real. Masterfully developed, it is rich with originality. In flowing continuity it matched the dramatically beautiful Ernest Chausson music. For emotional appeal achieved purely thru ballet figures I have yet to see its equal. The undertone of passion and tragedy was compelling and moving. Every step was eloquently related to the simple story of a Bride to Be, Her Love, the Man She Must Marry and the Woman in His Past, characters all clearly drawn without aid of mime. Viola Essen, Karen Conrad, Hugh Laing and Mr. Tudor were perfectly suited and gave brilliant performances. Yet it is the Ballet that exhausts all words of praise.

It should not be used as an opening Ballet as was done in a subsequent performance. It is far too good; also the audience is not ready for its powerful dramatic impact.

●

All of which makes it difficult to turn to *Goyescas*. It was somewhat hazy in dance patterns and story, with far too little actual dancing. Perhaps I expected too much from Jose Fernandez, its choreographer, who made such an impressive showing last spring in the revue *Mexicana*. The costumes were gorgeous, the "speaking" of the different pitched castanets was effective and the single dance by Mr. Fernandez with Mona Montez was beautiful but that was all. As a whole it seemed incomplete and too short.

●

Adolph Bolm's *Mechanical Ballet* was originally conceived for a film before 1932 and, with all respect to Hollywood, it looks it. It had glittering costumes, lots of lights and a great din as accompaniment. Alexander Mossolov, one of the most radical composers in the Soviet, composed the music (?) "Steel Foundry" which is aptly named.

The choreography consisted of a few changing lines of dancers moving in unison with the Soul of the Machine (isn't Mr. Bolm stretching his imagination a good deal?) personified by two principal dancers. It was well done and at least provided contrast tho it is terribly dated. Fortunately it was short. Mr. Bolm is a great artist and capable of contributing something more distinguished to the art of ballet.

●

Death and the Maiden by Andree Howard was short and perhaps a bit obvious but nonetheless quite grippingly beautiful. Its title was clearly fulfilled in the fluid action and no explanatory note needed. Miss Howard, who is well known in England, was accomplished and lovely as the Maiden. Descriptive colors, pink and black in the effectual costuming (also by Miss Howard), made a vivid picture of contrasts also borne out in the movement.

●

Nijinska's new version of *La Fille Mal Gardee* was sprightly and quick moving while remaining well within the traditional style of this oldest among Ballets. But a little of these old storied works goes a long way and this would be a more valuable item of the repertoire if much of the playful running around were cut in half. But the dancing was of an inventiveness and quality calculated to interest everyone.

Patricia Bowman was a beguiling Lisette. Her mother, a role always assigned to a male dancer, was well played by Edward Caton. Alexis Kosloff was quite the hit of the evening with his interpretations of the stupid but well-to-do nit-wit. Yurek Shabelevsky as the Lover was less satisfactory. His classical work seemed to have no style at all. His beats are good, but his feet don't point, which is unpardonable, and his elevation is indifferent.

There was a good deal of raggedness at the first performance—yet with new Ballets almost every night I marvel that altogether there had been so little thus far.

(*Continued on page* 36)

Miriam Golden *as Destiny and* Eugene Loring *as Goof, in The Great American Goof*

Patricia Bowman *and* Anton Dolin *in Giselle*

Foot-Notes—

—*Tunbridge*

Anton Dolin *bidding his mother good-bye as he sailed from England to fill his Ballet Theatre engagement*

THE NEW DANCES in the repertoire of Miriam Winslow and Foster Fitz-Simmons will be given their first road showing at Richmond, Va., towards the end of February in preparation for the New York showing which will take place late in March or early in April. Scheduled for the New York performance is a new work which constitutes this year's comment on the American background and one large work now called *Landscape With Figures.*

●

MANY PROMINENT DANCERS will appear in the exhibition of specially posed camera portraits by Oggiano of *American Women of 1940* at the Barbizon Plaza Art Galleries March 26 to 30. Among the dancers whose photographs will be included are: Aida Alvarez, Lucia Chase, Karen Conrad, Viola Essen, Irene Fokine, Maria Gambarelli, Nana Ruth Gollner, Martha Graham, Doris Humphrey, Marie Jeanne, Lisan Kay, Christine Kriens, Merle Rutherford, Jill Townsend, Betty Tucker, Anita Zahn, Patricia Bowman and Sonia Woijikowski.

Arthur Mahoney *and* **Thalia Mara,** *whose forthcoming concert is being eagerly awaited*
—*Wm. Stone*

●

IRINA BARONOVA has abandoned plans for a company inasmuch as MGM will not release her for a sufficiently long period. If time and circumstances permit she and Anton Dolin may consider a South American tour. *Florian,* her latest picture, is now completed and is scheduled for an early showing.

●

MARTHA GRAHAM opened her fourth transcontinental tour in Philadelphia February 12. The itinerary includes Atlantic City, Richmond, Charleston, Baton Rouge, Austin, Fort Worth, Dallas, Phoenix, Los Angeles, Long Beach, Santa Barbara, San Francisco, Eugene, Seattle, Corvallis, Chicago, Ann Arbor, Mansfield, Hartford and Plattsburgh, N. Y. Few people realize that she was the first American dancer ever to be booked for a transcontinental tour. This year the company consists of three men and ten women.

●

FOLLOWING AN OLD CUSTOM of the Imperial School when ballerinas would give souvenirs to other members of the company on gala occasions such as benefits or for the Czar, etc., Adolph Bolm presented each member of the Ballet Theatre with a box of candy. Each box was gaily tied with pink ribbons and had a picture of Bolm as Pierrot with the following inscription in Mr. Bolm's own handwriting:

In memory of the first
happy Ballet Theatre season
from
Adolph Bolm
New York, January, 1940

●

HANYA HOLM and her company are now completing their second transcontinental tour, which is the second trip of the season for the company.

●

HARRISON and FISHER were presented at the Radio City Music Hall recently in *Amphitryon 40,* a droll dance depicting a love escapade of Jupiter with Amphitryon's wife, Alcmena. The same bill featured Paul Haakon, Leda Anchutina and Marie Grimaldi in a Chopin ballet.

●

VITALE FOKINE has been signed as ballet director for the winter season of operettas in the Orange Bowl, Miami, Fla. Christine Kriens is the ballerina of the season which opened February 9.

●

BILLIE DEE (who as Mary Jane Kersey conducted a dance school in Portland, Ore., during her school years) left February 9 to dance for Howard Dighton at the Casino de Urca, Rio de Janeiro.

●

FRANCES RANDS is dancing in the Hal Sands Revue at the Casino Atlantic, Rio de Janeiro.

●

EDDIE MACK is hard at work preparing the new Lido Club Follies for this coming summer, which will be his third season at the Lido Country Club, Long Beach, L. I.

●

MARA MARA, who is now appearing at the Kit Kat Club in Cairo, Egypt, writes that Angela and Antonio of New York are having wonderful success there.

●

ROBERT DENCH, skating star, was recently quoted in an interview as urging those who want to make skating a profession to study ballet first. "Ballet teaches not only beautiful position but the fundamentals of every skating trick," he pointed out.

—*Ben Pinchot*

Huapala and the *Ilima Islanders, who will be seen in concert at the Guild Theatre, February 25*

●

DIONNE and LAURINO were featured on the program given in memory of John Phillip Sousa at the White Plains Auditorium January 19.

●

MARIA LEY, continental dancer and dance director of Max Reinhardt's Salzburg production of *A Midsummer Night's Dream,* has just been named head of the dance department of the Dramatic Workshop of the New School for Social Research. She is a niece of the famous Viennese dancer, Fanny Elsler.

●

THE MODERN DANCE GROUP of Minneapolis will give its third annual concert February 23 in Benton Hall of the Minneapolis YWCA. The entire group will appear in this program, including the recently affiliated Negro Group, which will perform the Negro Lament from *American Scene.* Two new group dances and three solos will be presented for the first time.

Paul Haakon, *who is appearing frequently at Radio City Music Hall these days*
—*Maurice Seymour*

Maurice Seymour

—*Photo by Paul Hansen*

BELLA LEWITSKY *and* BROM VANDENBERG *of the Lester Horton Dance group.*

THE ASHEVILLE CIVIC BALLET recently presented its members, Mary Leake, Alice Weaver, Mary Solari, Irma Frances Jeter, Mary Lou Swift, Edna Gibbs, Mary Lloyd Brown and Virginia Earle, in a dance concert.

●

THE GRAFF BALLET, after returning to Chicago to refortify itself for another onslaught against the severest winter in 50 years, commenced its second tour on February 7. On its first tour the company was actually marooned in Clinton, Iowa, when a blizzard forced them to abandon their bus. Carrying their colorful costume bags in their arms like gypsies and taking along what pieces of scenery they could handle, the dancers thankfully boarded the only train to get through as far as Jefferson, Iowa. The next day a driving wind had swept the roads clear and so, by chartering a school bus, the only available vehicle large enough to transport a dance troop, they were able to reach Spencer in time for the show to go on.

●

KATHERINE DUNHAM and her group will appear in concert at the Windsor Theatre, February 18. The program will include *Tropics, Le Jazz Hot* and *Brer Rabbit.*

SEARLES AND LENE, a whirlwind dancing couple who appeared at both the New York and San Francisco Fairs last summer receive their dance training from Maurice Kosloff as do Wendy Barrie, Alice Marble, Ann Sten and Gloria Stuart.

●

ROLAND McKINNEY, new director of the Los Angeles Art Museum presented an exhibition of the dance during the month of December, the first major art exhibit of the season. Dance programs were given on Sunday afternoons under the sponsorship of the Dancers Federation. The first presented Paquerette Pathe and her group augmented by members of the California Ballet Company in a *Survey of Social Dances,* starting with the Pavanne and showing the Minuet, Gavotte, Contra Danse, Waltz, Mazurka and Can-Can. The second program, December 10, presented members of the California Ballet Company in *The Seasons,* a classic ballet after Petipa with choreography by David Tihmar. The third, on December 17, presented Modern Dance by Virginia Hall Johnson and her group, followed on December 24 by the Dance Group from the University of California at Los Angeles in a special Christmas program under the direction of Martha Deane. The last, on December 31 was a Spanish program under the direction of Cornelia Niles.

●

ACCORDING TO NADJA who has been ill for several weeks and is still confined to her hotel in New York, the Archives de la Danse in Paris is collecting funds for artists in Paris. In Montmartre a one-franc meal for artists has been established. Many artists are said to be stranded on the Riviera.

●

JANE SPROULE is currently appearing in *Du Barry Was a Lady.*

CALIFORNIA

by DORATHI BOCK PIERRE

The Los Angeles Public Library under the sponsorship of the Citizens' Committee of Dance Arts of the Library presented their fourth season of dance lecture-demonstrations at the Library in January.

The programs were: January 3, *Oriental Dance,* by Anne Douglas and Germaine Ballou; January 17, *Modern Dance,* by Myra Kinch and Group; and January 31, *Ballet,* by Nico Charisse and Group.

Danseur

THE STORY OF MY DANCING DAYS

by JULIAN FRANCESCO

The Story Thus Far:

An impressionable farm-boy in Wisconsin, having passed through the usual adolescent stages of imagining himself an engineer, an air-pilot, a postmaster, a bee-keeper and a hundred other things, picked up a book in the village library and read of Nijinsky's dancing. Although he had never seen a dancer perform his imagination was immediately fired and the next day he announced to his widowed grandmother with whom he lived that he had decided upon a dance career.

The straight-laced old lady's disdain failed to dampen his ardor and when, upon his graduation from high school she announced that she had succeeded in inducing a well-to-do uncle to set the youth up in a five-and-ten cent store of his own, he decided that the only way to achieve the career he dreamed of was to leave home, find work and start his dance education. Late one night, with his grandmother's peaceful snoring drowning out the creaking of the stairs under stocking-feet, he carried shoes and suitcase and crept out into the world—to walk to Milwaukee.

Hitch-hiking was not the sport then that it is today. Rides were rarer than Zeppelins. The thrill of making my way alone in the world had vanished before the thought of a hearty breakfast and a bed to sleep in, when, as I reached the summit of a hill, the little town of Waterburg appeared through the mist of the dawn.

Luckily, I had an uncle who worked in Waterburg as a musician but when I finally arrived there my reception was anything but cordial.

"How did you get here?" he demanded gruffly.

"Walked," I stated briefly. "I'm on my way to Milwaukee to get a job."

He was all for shipping me back to the farm, but in the end I persuaded him to give me breakfast, a bed, and lend me train-fare to the city. I left Waterburg that evening in grand style, arriving in Milwaukee some few hours later with two dollars in my pocket upon which to launch my career.

After locating a cheap lodging house, my first act was to invest in a package of black dye for my hair. I had fancied myself a great Spanish dancer. To fulfill this fancy I would need to be dark and dashing. My own blonde hair simply would not fit the picture I wanted to impress upon my future audiences. Next, I needed a Spanish name. Julian Francesco seemed as good as any I could think up, so I adopted that.

I went to bed that night in a dirty little attic room a full-fledged Spaniard, although I knew not a word of the language. I went to bed, but I did not sleep. The realization of what my dreams had carried me into began to dawn upon me. Starvation might be nice to read about, but the reality of hunger is quite another thing.

Nearly a week elapsed before I succeeded in getting a job in a shoe factory. At the interview the boss said to me: "I notice by your name that you are a Latin. We have an opening at a very good salary for a foreign correspondent who can read and write letters in Spanish."

I explained that I could neither read nor write Spanish. The following day found me piling up heavy shoe boxes in the warehouse at not such a good salary of ten dollars a week.

After my first pay, I promptly went to a dancing school conducted by G. M. Caskey which he called the "Home of Well Trained Dancers." Lessons were held three evenings a week for working girls—and me. After paying the week's lessons I would have just three dollars left to pay for room and meals.

With a brave gesture of nonchalance, I cast my hard earned cash in the direction of the school secretary, not knowing that a pair of ballet shoes and a costume to dance in were a necessity. G. M. Caskey dragged me into his private office.

"Dancing is a wonderful thing as a pastime, a builder of healthy bodies, of clear quick-thinking minds, but I wouldn't advise you to take it up as a means of livelihood. The chances of success are too limited. For every one who attains recognition and financial reward there are thousands left by the wayside."

What I knew, and he didn't, of course was that I was undoubtedly the "one" who would attain recognition and financial reward. Consequently, the good advice went unheeded, my enthusiasm was not dampened, nor was my ambition to become a Spanish dancer curtailed in the slightest.

Life for the next few months consisted of ten hours a day at hard labor and harder dance practice three evenings a week. The other nights were spent within the confines of my room where I would stretch, practice and jump to the count of "one-two-three-four." I simply had to hurry. The world was waiting to acclaim my genius. Alas, we live and learn.

Lunch-time at the factory would find me so completely tired out that I would invariably sleep for the half-hour allowed us. I seldom had a lunch to eat anyway, so there was nothing to interfere with a good half-hour nap, curled up between tiers of shoe-boxes.

Little wonder then that I was headed for a breakdown at the end of three months of sleepless and worried nights and much too strenuous activity at the factory and dancing school during my days and evenings. Over-fatigue, improper nourishment and no one to give a comforting, encouraging word; to take the place of Grandmother in my affections; to take the place of the Lady with the upset kitchen in matters pertaining to soul and spirit.

For long nights through I would count to myself, "one-two-three-four" with a haunting, impetuous rhythm. The days would be spent counting shoe-boxes in the same methodical exactness, "one-two-three-four." At the dancing classes I would hear the master pounding out the time with his cane, "one-two-three-four." I would count the stairs I climbed to my attic, "one-two-three-four." The more I counted, the deeper I sunk into the depths of depression.

The kids at the dancing school were good scouts without exception. At the factory the men were fine fellows too. Even the old proprietor of the "complete-meals-for-fifteen-cents" Greek Restaurant was a kindly person. All wonderful, hard-working people, friendly to a degree and nice in a business way. But to them I was just another laborer or dancing school pupil—or a hungry and profitless customer instead of a great Spanish dancer whom they would never suspect suffered awful spiritual depressions and an intense homesickness for the quiet farm, with a taste of real vittals in the peaceful, cozy kitchen.

During this period an exciting event took place in Milwaukee. Palvey and Oukrainsky brought their famous ballet from the Chicago Grand Opera to the local Auditorium. I wanted to go. It would be an opportunity to see my first ballet performance. Practically all the kids from Caskey's school went to see the famous masters dance. Some even fostered enough courage to go back-stage after the performance to see them in person. But Francesco went to bed that night with only the rhythmic, maddening pleasure of counting "one-two-three-four" the long night through. When I had figured my budget there was nothing for a ticket.

The next class was an uproar of excitement. Everyone was discussing the ballet in flowery terms of adoration.

"How did you *ever* happen to miss seeing the ballet?" Mary questioned, as we swung into our *barre*-practice."

"You certainly missed some wonderful dancing, didn't he Mary?" said Don as he squatted in a *plie* position.

"I'll say he did. Say—Don—they say Pavley's hair is really a fire-red color and that Oukrainsky wears a wig. Do you think it's true?"

"Sure. I saw Pavley on the street just after the show. They say he's very temperamental. Did you like that Persian number he danced with the four boys?"

"Wasn't that the swellest thing you ever saw? And did you ever see anything more thrilling than Oukrainsky's——"

"Quiet!" shouted the alert "G. M." (as Caskey was called by us). He walked over to Mary, batted her thigh with his cane and commanded her to put her mind as well as her body on the exercsies.

"One-two-three-four . . . . . *battements grandes* . . . . . *battements petits* . . . . . one-two-three-four . . . . ."

Soon after the school recital I had to discontinue my lessons. To my dismay I discovered that the candle couldn't stand the flame. One morning I couldn't get out of bed. I didn't want to face another day of monotonous routine. I didn't even want to be a great Spanish dancer any more, at least not while I felt so tired that my body ached and pained from fatigue. I remained in bed for two days. After that, it took me a few days to summon up enough courage to get my due pay at the factory and to bid my fellow-workers there "Goodbye."

Without the expense of dancing lessons, my pay would last about two weeks—for a life of leisure and enjoyment—of what? For one thing Pavlowa and her company were scheduled to appear at the Auditorium within that time. Here was one thing I would not miss.

When the great event happened I did miss it. Money to me was something to spend. While Pavlowa performed, I walked around the great Auditorium in the snow, wishing I were inside. After it was all over I joined a group at the stage door and followed them inside. Two little girls were prancing around upon an empty stage waiting to give an audition for the Great One.

(*Continued on page* 38)

The Ballroom Observer

A Forum of the Social Dance conducted by

THOMAS E. PARSON

NOT since the days of the Castles has ballroom dancing, particularly the so-called trends, attracted so much public attention as it has during recent weeks. It all started a couple of years ago, when the press agent of a Fifty-second Street hot-spot hit upon the idea of "teaching" the customers the *Conga*. It wasn't long before another and still another took up the cue. Radio City's Rainbow Grill installed Marlynn and Michael, who after two years still give nightly lessons in rumba, tango, conga, Vienese waltz and, of all things, the *Polka*—and the crowd loves it! The *Rumba* has its innings at more than one Latin-American dine and dancery.

Recently established in the Mary Murray Room of the Hotel White are Begeneau and June, who have stepped out of the *Conga* and *Rumba* cliche to promote *Waltz* and *Tango;* and in Brooklyn's popular Bossert Hotel we find Judith and Jacques doing likewise. From way down yonder in Dallas, Texas, word comes that the Kingsbury Sisters (Helen and Gladys) are demonstrating and conducting a social dance period at the Adolphus Hotel.

'Tis a pity that every night club, every hotel dining room, every dance hall—in short, every single place where social dancing is a part of the program—could not have engaged a couple for both demonstration and instruction purposes. The reasons are obvious. Call it free samples if you like, but who can deny that a free sample sometimes results in a steady customer!

●

We knew that, sooner or later, it would happen. And the Georgia Club, logically enough, did it. You guessed right! It's a dance to be linked with *Gone With the Wind*, as you can readily see from the title—and the captions attached to the various steps. Description furnished by Bert Bertram, president of the Georgia Dancing Masters Association, who says:

"The *Scarlerhette* has swept this section of the country like an epidemic. . . . Our exhibition groups have enlarged upon the idea and it has become quite popular to do the steps in the manner suggestive of the characters in the picture; for instance: Mammy Style: do same steps in truckin' fashion; Prissy Style: with mincing steps, etc., etc." But here are the steps. Try them yourself: THE SCARLERHETTE—A Fox-trot.

Adaptable to fast swing or slow sweet tempos. In the slower, curtsy is signified by a bow with one foot cross in back; in faster tempo it is modified to a tap in back. Instruction for the gentleman: lady dances counterpart except that she crosses in BACK on 4th count.

BASIC STEP—Fwd L (1); fwd R (2); fwd L (3); tap R crossed back of L (4). 1 meas. Reverse I meas. Repeat ad lib.

SCARLETT & RHETTE—Step on L diagonally fwd, moving into banjo position, then do basic step while making a circle to right. (Lady moves forward.)

SUE ELLEN—Same as basic step, except close on 2nd count.

PICKIN' COTTON—Both facing forward. Same as Sue Ellen step. Gentleman starting to L with LF; lady to R with RF. Lady crosses in front to opposite side of gentleman in each measure. Partners join inside hands on count (3) and "Pick Cotton" with outside hand on count (4). 1 meas. Reverse and repeat ad lib.

GOING TO TARA—Partners in full open position. Fwd L (1); strut-kick R (2); fwd R (3); strut-kick L (4); fwd L (5); strut-kick R (6); tap R crossed in back (7); hold (8). 2 meas. Reverse and repeat ad lib.

AUNT PITTY PAT—Closed position. Same as Sue Ellen step except on count (4) lady makes quarter turn inward, leaning back on gentleman's arm, lifting free foot slightly, signifying a faint. 1 meas. Reverse and repeat ad lib.

●

And here's another one from way down south. It's called the *Lindy Lou* and, according to Helen and Gladys Kingsbury, is quite popular with the younger element. It was taught by them at the recent convention of the Texas Association, held at Galveston December 28, 29.

THE LINDY LOU

Arranged by Helen and Gladys Kingsbury.
Music: Any medium Fox-Trot.

BASIC STEP LEFT—Back L (1); step in place on R (2); fwd L (3); kick R from knee (4). 1 meas. BASIC STEP RIGHT—Back R (1); step in place on L (2); fwd R (3); kick L from knee (4). 1 meas.

FIRST STEP—Start from CP, swing into OP with:

Boy does Basic Step L, girl does Basic Step R. 1 meas.

Boy does Basic Step R as girl does Basic Step L, turning X in front of boy, finish in reverse OP. 1 meas.

Make complete turn to R, man going back, girl fwd with 7 steps in place and kick outside foot on ct 8. 2 meas.

Reverse above 4 meas. for total of 8 meas.

SECOND STEP—Start in OP.

Boy does Basic Step L, and girl does Basic Step R. 1 meas.

Boy does Basic Step R, as girl turns X man and away to his L side with a three step turn L and kick R. Man catches her R hand in his L hand. 1 meas.

Boy gives girl strong pull and both step into SP and they make a R turn in place with 8 steps. 2 meas.

Repeat above 4 meas. for total of 8 meas.

THIRD STEP—Swing into OP on ct 1.

Boy does Basic Step L, girl does Basic Step R. 1 meas.

Boy does Basic Step R, girl does Basic Step L, ending in CP with a chug on boy's R and girl's L, free foot out to side. 1 meas.

Boy does: step L, close R, step L, ball-change RL. Girl does: step R, close L, step R, ball-change LR. 1 meas.

Reverse last meas. and repeat above 4 meas. for total of 8 meas.

FOURTH STEP—Swing into OP, boy keeping hold of girl's R hand with his L.

Boy does Basic Step L, as girl does Basic Step R. 1 meas.

Boy does Basic Step R, traveling a little fwd following the girl, who turns under boy's L arm with basic step. 1 meas.

Repeat above 2 meas. 3 times, ending with chug on both feet. 6 meas.

Pictures taken during Marlynn and Michael's Champagne Hour at the Rainbow Grill. Top, Marlynn showing a patron how to dance. At right, Michael invites a guest to enter the contest with him and, far right, the prizes are awarded.

Bulletin

DANCING MASTERS of AMERICA, Inc. and Its Affiliated Clubs

by WALTER U. SOBY

MRS. LARUE C. HOPE, *Secretary of the Cleveland and Ohio Club;* JACK FROST, *DMA Director;* MRS. MARIE MILLER, *President of the Cleveland and Ohio Club;* LEROY H. THAYER, *DMA President, and* MRS. GERTRUDE JORY, *President of the Michigan Dancing Teachers Association, at the recent Cleveland and Ohio one-day convention in Akron.*

PRESIDENT THAYER VISITS CLEVELAND

President Leroy H. Thayer was guest of honor at the meeting of the Cleveland and Ohio Club, held at the Mayflower Hotel, Akron, Ohio, Sunday, January 21. On his return to Washington he stopped at Pittsburgh to discuss with Convention Chairman Jack Bowman further plans for the Normal School and Convention this summer. Mr. Thayer also came to New York Sunday, February 4, and met with Secretary Soby, Mrs. Anna M. Greene and Julia Mildred Harper, members of the Faculty Committee, for the purpose of selecting faculties for the Normal School and Convention. The committee spent two whole days discussing the faculty to be chosen, contacting teachers, etc. •

COMMITTEE ADOPTS NEW POLICY FOR NORMAL SCHOOL

The Faculty Committee has changed the date for the opening of the Normal School to Wednesday, July 24, instead of Monday, July 22. There will still be the same number of days as in previous years. The schedule will be as follows: The Normal will start Wednesday, July 24, and will run four days--Wednesday, Thursday, Friday and Saturday (July 24, 25, 26, 27)—with the usual 7 hour program each day, skipping Sunday, July 28. The School will reopen Monday, July 29, running six consecutive days, including Saturday, August 3, with the usual all-day seven or eight hour program.

The Convention instruction program will start Sunday afternoon, August 4, at 2.00 o'clock. There will be a four hour program ending at 6.00 o'clock, followed by the President's Ball, which is scheduled for 9.00 o'clock. The reason for starting the program on Sunday is to allow time out on Wednesday afternoon when the Convention guests are to visit the Heinz Pickle Co. and one of Pittsburgh's largest steel plants. The instruction program scheduled for Wednesday will be given on opening Sunday afternoon, August 4, instead of on the following Saturday. Those attending the Normal School and Convention will be able to cover the entire program in seventeen days, thereby saving on living expenses. The former policy was a five-day program from Monday to Friday for the two weeks, with no session on Saturday or Sunday.

The new arrangement gives the Normal School students the same number of hours of instruction, concentrated in a shorter period. The complete list of teachers engaged for the Normal School and Convention will be announced in the next issue of THE AMERICAN DANCER.

•

D. M. OF A. ADVERTISING FOLDERS

Members of the D. M. of A. have been furnished with sample Advertising Folders as prepared by a special committee appointed by President Thayer at the last Convention. The committee consists of Bert Bertram, Thomas E. Parson, Ruth Howard, Joshua Cockey, Robert Lewis and William T. Murphy. The folders are being sold to members in quantities of 500 to 5,000 at a nominal fee. They are most attractive. There are two specimens—one entitled *As a twig is bent* and the other *Invitation to the dance*. It is a boost for dancing and the space on the back cover is provided for the members' advertisement. Several members have already sent in their orders. The detail work on the folders was carried on by Thomas E. Parson and Ruth Howard.

•

SOUTH TEXAS ASSOCIATION NO. 3

The South Texas Association of Dancing Teachers, Affiliated Club No. 3, were the guests of Mrs. Emmamae Horn at her home, 2301 Southgate, Houston, Texas, for their January 28 meeting. The following officers were elected for 1940: President, Mrs. Emmamae Horn, Houston; Miss Dorothy Weikerth, Houston, First Vice-President; Miss Florence Coleman, Port Arthur, Second Vice-President; Miss Isabel McKenna, Galveston, Secretary-Treasurer, and Miss Miriam Widman, Beaumont, Miss Vida Godwin, Galveston, Miss Laura Dorman, Houston, Miss Ann Sproule, Beaumont, Directors. Miss Judith Sproule, Beaumont, was elected Parliamentarian. After the business meeting a tea was served by Mrs. Horn.

•

BOSTON CLUB NO. 7

The January meeting of the Boston Club was held in the Lounge Ballroom of the Hotel Bradford, Sunday, January 21, 1940, at 2:15 P.M. The club is still working on the revision of its Constitution and By-Laws. Applications for reinstatement were received from Miss Mary Corbett and Miss Kay Corbett, former members. The follownig is the tentative slate of officers which will be voted on at the February meeting. For President, Russell Curry, William Murphy, Myron Ryder; for First Vice-President, Ruth Byrne, Mildred Dolbeare, Helen Whitten; for Second Vice-President, Katherine Dickson, Willette McKeever, Kay Pope; for Delegate-Director, Anna Greene, Harriet James, Doris Tower; for Secretary-Treasurer, Hazel Boone, Pauline Dunne, Audrey Gilman. Veronine Vestoff of New York gave an hour of Ballet technique and Valodia Vestoff an hour of Ballet-Tap.

Miss Hazel Boone, Secretary, writes: "I have the honor to announce the marriage of our President, Mr. Murphy, to Miss Gertrude McKinley, one of our members. The ceremony took place at St. Rose Church, Chelsea, Friday, December 29, 1939. I know that we all join in wishing them the very best of everything." A shower was given Mr. and Mrs. Murphy and they were presented with a gift in gold from the club.

•

RHODE ISLAND NO. 9

The following have been elected to hold office in the Dancing Teachers Club of Rhode Island, Club No. 9, for 1940: President, Mae C. Smith; First Vice-President, Helen King; Second Vice-President, Mildred Vardner; Treasurer, Etta Dugan; Secretary, Matthew A. McDermott; Delegate Director, John Dugan. •

DANCING MASTERS OF PITTSBURGH CLUB NO. 10

The January meeting of the Pittsburgh Club was held at Barths' Studio of Dancing. The program of instruction included Martha Davies, Frank Eckl, Jr., and, due to the illness of Mr. Conrad, Mr. Tiny Locke of the Barth Studio of Dancing substituted with advanced tap routine. Mamie Barth taught an Eccentric Novelty and Martha Rose gave ballroom. The March meeting will be held at the William Penn Hotel and each member has been requested to bring two pupils to perform. •

DANCING MASTERS OF WISCONSIN NO. 12

Due to severe cold weather and bad road conditions, it was necessary to call off the January meeting. The election of officers scheduled for the January meeting will be held at the February meeting at Racine, Wis. Mr. Robert Burns, a member who some time ago met with an automobile accident, is reported to have completely recovered and is able to move about again without the aid of crutches or cane.

•

CALIFORNIA ASSOCIATION TEACHERS OF DANCING NO. 13

Club No. 13, California Association Teachers of Dancing, held their January meeting at the Dorothy Devere Studio, San Francisco, Calif. Another get-together party will be held in February. Plans are being made to sponsor more dance programs with the reopening of the San Francisco Fair. The 1940 Convention will be held in September. At the January meeting Gayle Carnes, Charlie Baker, Maxine Magnus and Mr. Hemphill taught new and interesting dance numbers. Notice has been received of the death of Dick Goodman, husband of Cora McFarland Goodman, a former President, and father of Ethyl McFarland Joy, now President of the Club.

DANCING MASTERS OF NORTH CAROLINA, CLUB NO. 15

On October 8 the Dancing Masters of North Carolina held a meeting at the Shereaton Hotel in High Point. Mrs. W. E. Davis was hostess at a luncheon given prior to the business session. Feature of the business meeting was a full report of the Annual D. M. A. Convention held in New York at the Astor Hotel last August given by Delegate Director Ellen Douglas Norwood. Lynn Boyle was accepted into membership. Billy Clower, member of the D. M. of N. C., former member of one of Major Bowes' units, gave two hours' instruction in three snappy tap numbers.

NATIONAL CAPITOL DANCE ASSOCIATION, CLUB NO. 17

Mrs. Ella Banks, Secretary of the National Capitol Dance Association, Affiliated Club No. 17, sends in the following report: "We had our first meeting of the new year Sunday, January 21, and in spite of the very bad weather we had a fair attendance. Installation of officers took place as follows: President, Miss Julia Mildred Harper, Richmond, Va.; First Vice-President, Mr. Joshua T. Cockey, Baltimore, Md.; Second Vice-President, Miss Julia Cunningham, Washington, D. C.; Secretary-Treasurer, Mrs. Ella L. Banks, Baltimore, Md.; Directors, Calvin Meyers, Washington, D. C.; Mary Cabell Calloway, Alexandria, Va.; Adelaide Courtney, Washington, D. C. We were fortunate in having Ivan Tarasoff teach Ballet. John Hargrove taught Ballroom. The Club gave Leroy H. Thayer, retiring President, a rousing vote of thanks for the splendid work he did for the Club. Our next meeting will be held at the studio of Adelaide Courtney in Washington, February 18." Jack Manning will be guest teacher and will present a 3 hour program of Tap.

THE DANCING TEACHERS' CLUB OF CONNECTICUT, CLUB NO. 18

The regular monthly meeting of the Dancing Teachers' Club of Connecticut was held Sunday, January 21, 1940, at one-thirty at the studio of Walter U. Soby, 553 Farmington Avenue, Hartford, Conn. Walter U. Soby, Master of Ceremonies and Installing Officer, installed the following: President, Miss Yolan Szabo, Torrington, Conn.; First Vice-President, Mrs. Wm. Smiley, Marbledale, Conn.; Second Vice-President, Miss Irene Ayotte, New Haven, Conn.; Secretary, Miss Doris Gibbons, Hartford, Conn.; Treasurer, B. L. Deming, Middletown, Conn.; Directors, Walter U. Soby, Florence M. Greenland, Mrs. Constance Guetens. Mr. Charles L. Christensen was Sergeant-at-Arms. Madame Hilda Butsova of the Chester Hale Studios taught Ballet Technique and Ballet Dances. Miss Frances Deeley of Hartford taught a Tap Dance entitled "In the Mood." Mr. Clifford Fontaine and Miss Irene Tozzalkowskie of Unionville presented a "Jitterbug" specialty. The usual ballroom forum took place after the business meeting.

HEART OF AMERICA CLUB NO. 19

The annual meeting of the Heart of America Dance Association was held at the Hotel Continental Sunday evening, January 28. After the business meeting, at which annual reports were read, a dinner was served. Mr. Keith Martin, new director of the Kansas City Art Institute, was guest speaker. Mr. Martin is a well known portrait painter, formerly assistant to Wayman Adams. His wife, the former Jeanne Adams of the screen, was also present. Plans for the March meeting are to coincide with the appearance of "Hot Mikado," starring Bill Robinson, in Kansas City.

GEORGIA ASSOCIATION NO. 22

Georgia Club No. 22 meets at the Bertram studio in Augusta, Ga., February 18. There will be an instruction period with the following taking part: Miss Anita Abbott, Waycross, Ga., Ballet Technique and combinations; Miss Mary Ellen Penn, Griffin, Ga., Tap Novelty for babies; Mr. Bernard Williams, Macon, Ga., Ballroom. At the meeting the club's new dance, *The Scarle-Rhette,* was introduced. The steps are named after characters and settings of "Gone With the Wind." The dance was presented to the public at the time the picture made its initial appearance at Atlanta. It has been given a great deal of publicity and news reel pictures were taken of it. This is the second time that the Georgia teachers have composed new ballroom dances. Last year they introduced the *Georgian Waltz.*

LOS ANGELES, CALIF.

Announcement has been received of the death of one of our members, John J. Kennedy, Wednesday afternoon, January 24. Mr. Kennedy joined the D. M. of A. in 1904. At one time he conducted a school of dancing in Hartford, Conn., but for several years has not been active in the business.

BURLINGTON, WIS.

We are informed by Adele Artinian, Treasurer of the D. M. of Wisconsin, that Jean Wilson of Burlington, Wis., died January 25. She was a member of the Wisconsin Club.

ATTLEBORO, MASS.

Announcement has been made of the marriage of Janet Elizabeth White to Charles Aldrich Salley on December 31 at the Little Church Around the Corner in New York City. Mrs. Salley is a member of the Boston Club. Mr. and Mrs. Salley have moved to Arizona.

HYDE PARK, MASS.

A family reunion was given in honor of the mother of Mrs. Anna Greene, who reached her 82nd birthday January 23, 1940.

MILWAUKEE, WIS.

Mrs. Alice W. Henderson of Milwaukee is recuperating from pneumonia. Her illness delayed their planned trip to Miami, Fla. Mr. and Mrs. Henderson are planning the trip for February.

HYDE PARK, MASS.

Miss Lillafrances Viles reports she is quite busy with outside classes sponsored by church and fraternal groups which takes care of her "odd nights" when she is not busy at her Hyde Park Studio.

WALLINGFORD, CONN.

Virginia Woodtke of Wallingford, Conn., a member of the Connecticut Club, was recently taken to the Meriden Hospital, Meriden, Conn., with a possible skull fracture, suffered while skating at Mirror Lake. The injury was discovered when she fainted shortly after returning home from the skating party.

BALTIMORE, MD.

Word has been received that the young son of Mr. and Mrs. Joshua T. Cockey of Baltimore, Md. (about 8 years of age), was seriously injured recently while riding a pony which turned out to be a frisky pinto. The boy lost control of the pony as it dashed for the stable and he was thrown to the concrete pavement and was badly hurt. It is reported, however, that he is coming along nicely.

CORRECTION

Our attention has been called to an error in the caption that appeared with the Convention picture of the joint meeting of the Texas Association Teachers of Dancing and the South Texas Association in the February issue of THE AMERICAN DANCER. Frances Burgess Bleeker is President of the Texas Association of Teachers of Dancing instead of Secretary, as stated.

The officers in the picture, reading from left to right in the first row, were: Virginia Self, First Vice-President; Elmer Wheatley, Director; Mary Rose Jones, Director; Bertha Lacey, Jr., Past President; Camille Long, Secretary-Treasurer; Frances Burgess Bleeker, President; Leroy H. Thayer, President of the DMA; Judith Sproule, Director of the Texas Association and President of the South Texas Association.

New members who joined the Texas Association during the Convention are: Fannie Louise Carlton, Athens; Janet Robinson, Dallas; Ida Mae Heffington, Ft. Worth; Margaret Lorens, Corpus Christi.

DANCING MASTERS OF MICHIGAN NO. 4

The January meeting of the Dancing Masters of Michigan was held at Nicholas Tsoukalas' studio January 28. The program included Cecchetti technique by Theodore Smith, intermediate Tap by Frances Wadsworth, Ballet by Jane Caryl Muffat, Old-time Dances by Elmer Kirkpatrick.

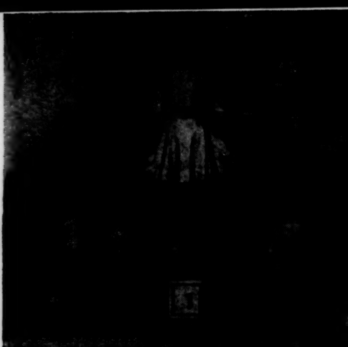
CLEVELAND AND OHIO NO. 16

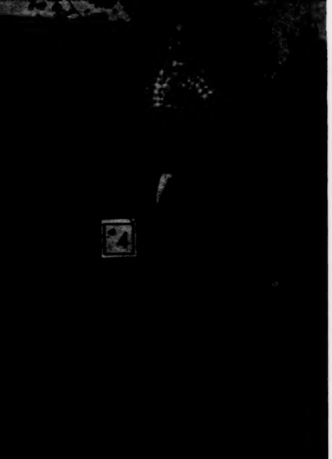
Many distinguished guests, headed by Leroy H. Thayer, President of the DMA, attended the one-day convention held by the Cleveland and Ohio Club at the Mayflower Hotel, Akron, January 21. Despite the extremely cold weather and bad driving, the gathering is reported to be the club's largest convention to date. This is a matter of pride with the Akron teachers who worked tirelessly to out-do their Cleveland rivals who are usually the hosts. On Saturday night Clement Browne of Akron entertained the 75 early arrivals with a party at his home. Sunday night the banquet was held in the Hawaiian Room with Sammy Diebert and his orchestra playing for a floor show and Denny Thompson playing for dancing from 9 to 12. Mr. and Mrs. Lynch were host and hostess for the evening and led the grand march, which ended in a *Paul Jones.* There were 115 at the banquet which was about twice as many as attended last year.

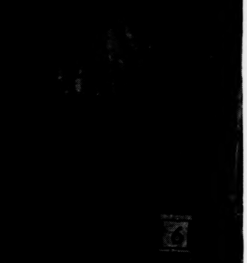
President Thayer spoke at the meeting, prophesying that the *Conga* will be as popular throughout the country as are the *Rumba* and *Tango* now. The Akron papers devoted considerable space to Mr. Thayer's views against WPA dancing classes, although, according to Clement Browne, the WPA menace does not exist there.

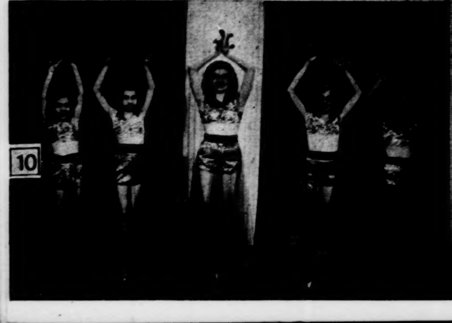
A delegation from the Michigan Society—Mrs. Hammer, Mrs. Jory and Jack Frost—attended for the purpose of discussing a joint meeting between the two states, probably to be held at Toledo at a date to be decided upon later.

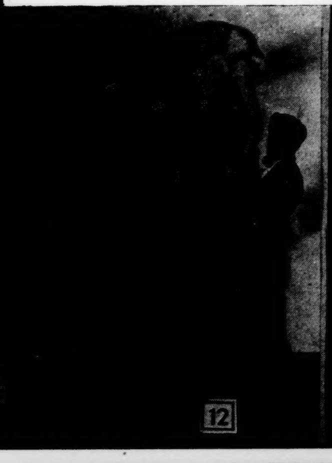
(*Continued on page* 39)











★ ★ ★ Honor

1. *Julia Mae Sharpe, Patricia Ann Leach and Sue Trammel, honor pupils from* EMMAMAE HORN'S RIVER OAKS SCHOOL OF THE DANCE, *Houston, Texas (photo by Chadwick Studios).* 2. *Mary Ann Warner, sensational acrobat at the* JOAN STUDIOS, *Philadelphia, Pa.* 3. *Helen Gardner, military dance and drum majorette, student of* FETNER-MCCULLOCH, *Columbia, S. C.* 4. *Audrey Koopman, student of* LOTTIE ATHERTON SCHOOL, *Malverne, L. I., photographed during a performance at the World's Fair September 24.* 5. *Sally Longstreth, Jeanne Seitz, Carol Lee Brothers, Mary Lee Sherman, Carol Mae Valiquette, Sandra McKee, Marcia Noyes, pupils of* LERA RAE, *Dayton, Ohio.* 6. *Miss Helen Johnston, dances a military tap on a drum and is also the drum major for the High School Band, student of* BESS NEWTON BROWN, *Warren, Ohio.* 7. *Betty Jeanne Greer, Alvanell Greer, Marjorie Applebaum, Hazel Messer, Polly Langston, Marjorie Barnewalt, Eddie Jo Greer, Gloria Boehme, Dorothy Ann Miller, Patsy Huey, Pat Clucas, Ruth Zaepfel, Jeanne Green, Louise Stephenson and Bettyann Chamberlain, students of the* GEORGETTE WERNER STUDIO, *Peoria, Ill.* 8. *Junior Jitterbugs of the* DENTINO SCHOOL OF DANCING, *Peoria, Ill.* 9. *Raymond La Fontaine of* ADELINE OTT LAHRMER SCHOOL OF THE DANCE, *Akron, Ohio, in a costume made from new Goodrich Rubber Company product, Koromist.* 10. *The Cymbal Dancers, Rosalind Fortini, Doris Stuttler, Madelyn Bohanon, Betty Stockum and Peggy Conway, who appeared in the February 10 Shrine Show held at the Taft Theatre, Cincinnati, Ohio, proteges of the* PEP GOLDEN STUDIOS. 11. *Arlene Carol Dahl pictured doing the "Skaters Waltz," pupil of the* WARD SISTERS STUDIO OF DANCE ARTS, *Minneapolis, Minn.* 12. *Hugh Glascack, Jr., Ona Hardesty and Arnold Stewart, pupils of the* MORGAN STUDIO OF DANCING, *Fairmont, W. Va.* 13. *Jack and Betty Lou Carlson from Bogota, N. J., acrobatic brother and sister team of the* C. & D. STUDIOS, *Hackensack, N. J.*

★

Roll ★ ★ ★

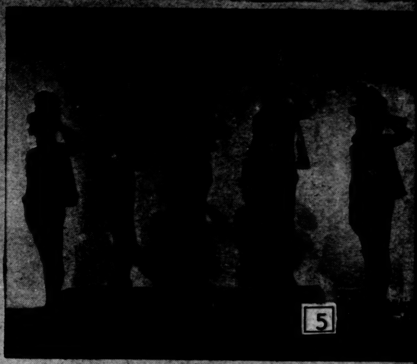
1. *Constance Zimnick,* 12 *year old student of the* Blanck School of Dance and Radio, *Schenectady, N. Y., who is studying tap, ballet, toe and Spanish.* 2. *Dainty Viola Colaiaco,* 11 *year old student of* Marion and Eddie Mack Studios, *Port Jervis, N. Y., who is preparing for a professional career.* 3. *Bob-Jane Hart, who is in her fourth year of training tap, ballet and acrobatic at the* Larry Simonds Modernistic Studios, *Providence, R. I.* 4. *Nancy Greenawalt, student of* Dorothy Dale Weaver Studio of Dance, *Alliance, Ohio (photo by Dimit Brothers).* 5. *Lucille Brockmiller, Gladys Zirkel, Edythe Kiersted, Rita Ludtke, and Frances Neville, a group at the* Nellie Cook School of Dancing, *Brooklyn, N. Y.* 6. *Patricia Delameter and Patricia Ann Shaver, talented five year old tap pupils of the* Bunting School of the Dance, *Margaretville, N. Y. (photo by Robert S. Wyer).* 7. *Marion Keriels, student of the* Anna Marie School, *Bridgeport, Conn.* 8. *Phyllis Herwitz, Marcia Seigler, Marie Pitman, Joan Miskie, Bel Kurtz, Doris Hartnat, Victoria Marino and Mary McAndrews, pupils of the* Jones Dance Studios, *St. George, S. I., as they appeared in recent dance recital.* 9. *Rosalinde DiGiacomo and Gene Inverso, featured solo dancers in the operatta "Pinocchio" to be given April 22 at the Academy of Music, Philadelphia, Pa., with the ballet group of* 14 *dancers, pupils of the* Lou Ellen School of Dancing. 10. *Marilyn Brien, Macomb, Miss., pupil of* Dorothy Babin Dance Studio, *New Orleans, La., and Macomb, Miss.* 11. *Ralph Zimmerman, an adept pupil of the* Anne Ochs School of Dancing, *New Brunswick, N. J.* 12. *Jean Kober, Marjorie Ann Hitchcock, Rita Roberts, Carol Latimer and Libby Presutti, students of the* Gladys D. Bliss Studios, *Rochester, N. Y.*

1

2

3

4

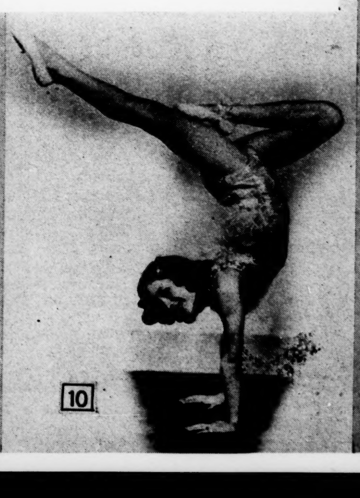

5

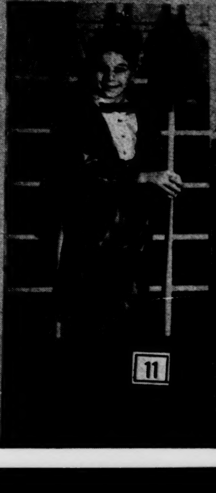
6

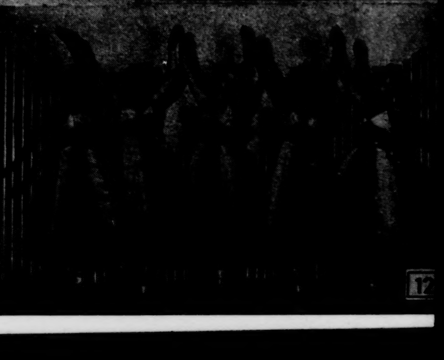
7

8

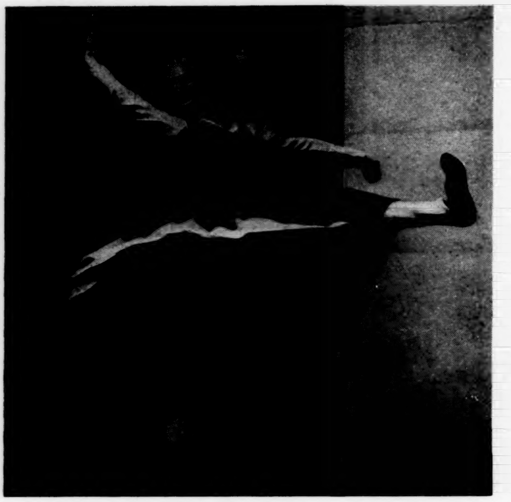
9


10


11


12

Student and Studio



Atty Van Den Berg, *a former member of the Jooss Ballets, now teaching in New York*

• NEW YORK, N. Y.—Betty Furstenberg, talented young daughter of the Countess Furstenberg and a pupil of the Chalif school was selected to do the child's part in Anton Dolin's new ballet, *Quintette,* given under the auspices of the Ballet Theatre February 1, 2 and 3. Ballroom teachers of the Chalif school were invited to give a demonstration at the President's Ball January 30 at the Waldorf-Astoria preceding the President's speech. Chalif dancers headed by Miss Frances Chalif and her brother, Amos, presented a group of old and new ballroom dances. The program included Varsouvienne, polka, tango, rumba and a special waltz which Miss Chalif created and named *The President's Waltz.* Mr. and Mrs. Louis Chalif were invited to be the guests of Mary Pickford in her box.

•

Amos *and* **Frances Chalif,** *who danced at the President's Birthday Ball at New York's Waldorf-Astoria*

Pierre Vladimiroff returned to the faculty of the School of American Ballet early in February. Mr. Vladimiroff graduated from the Imperial Ballet School in Petrograd in 1909, and in 1911, when Vaslav Nijinsky left the Marinsky Theatre took his place as first dancer and held it for ten years. After the revolution he joined the Diaghileff company and later danced with Karsavina on tour and was Pavlova's favorite and final partner. Recently he was attached to the Paris Opera in an advisory capacity and in 1934, when the School of American Ballet was founded, was, with George Balanchine, one of the initial teachers of its distinguished faculty. •

Vecheslav Swoboda reports that one of his pupils, Evelyn Tristani, gave her first concert in Puerto Rico recently in a program arranged by him and that the occasion was such a success that all family opposition to Miss Tristani's dancing has been dispelled.

•

Capezio has opened a new store at the corner of 49th and Broadway. Two floors are devoted to dance footwear and on the third Georges will have his workshop so that he will be available for consultations on custom-made theatrical shoes.

•

Mme. Sonia Serova and Jack Dayton are again staging the annual Ice Carnival for the New York Skating Club. The production will be presented at Madison Square Garden March 23, 24, 26, 27. Mme. Serova is the producer and Jack Dayton is her assistant. •

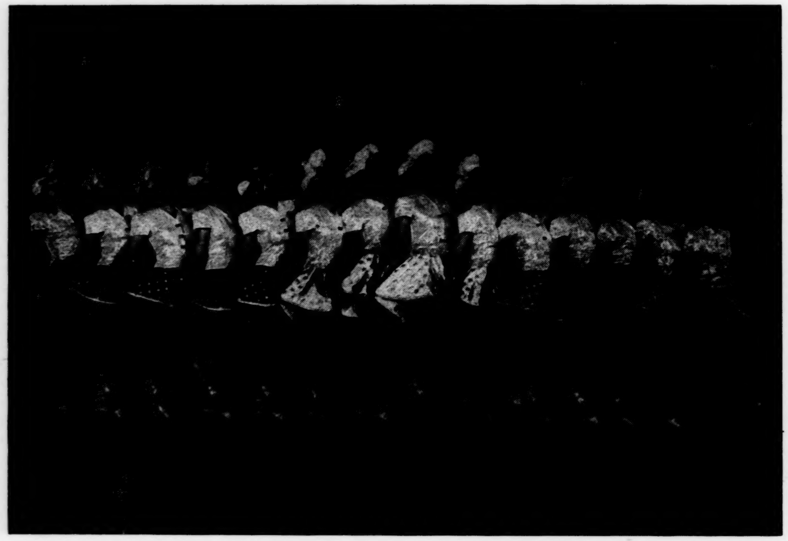
Marion and Eddie Mack have just finished some new routines for Joe and Betty Lee, Johnny Mack, Elizabeth Love, Joan Frank and several others. Besides conducting classes in Port Jervis and Middletown, N. Y., they are also teaching for Fred Le Quorne in New York City.

•

Franziska Boas is offering a unique course for teachers in percussion instruments which include, besides their use in orchestration and dance, instruction in the actual making of the instruments. Children between the ages of nine and twelve are accepted into special classes where they learn to make their own instruments and dance to their own orchestral accompaniment.

• NEWBURGH, N. Y.—Pupils of Dorothy Paffendorf recently presented a revue for the Odd Fellows and Rebecca Lodges in Walden, N. Y. Those taking part were: Lillian Kessell, Janet Arnott, Doris Irwin, Billy Coulter, Dorothy Armstrong, Dolores Seymour, Catherine Meenagh, Betty Lou Lockett, Dorothy Stephan, Mary Weiss, Edith Kaplan, Beverly Beach, Margaret Ellis, Phyliss Valicenti, Janet Dailey, Olga Sera, Janet Liner, Jeanne Rouss, Bessie Harrison, Lila Petersohn, Joan and Audrey Schrang, Jean Rivercamp, Charlotte Petsch, Betty Sheeley and Beverly Wright, who won second prize for tap dancing in an amateur contest which was held in Walden recently.

• BROOKLYN, N. Y.—Norma Duss, former pupil and class assistant of the Nellie Cook School of Dancing until she became a Roxyette, was married January 30 to Joe Cook of the vaudeville team of Fenwick and Cook.



Patriotic Hues, a toe line-up of the **Flaugh Lewis School,** *Kansas City, Mo. Left to right: Marion Enggas, Augusta Catalano, Nell Jane Rogers, Wilma Doak, Marjorie Smith, Jean Nortman, Mona Lee O'Cain, Barbara Wood, Roselee Stout, Martha Scott, Katherine Hunter, Suzanne Scraggs, Ellen Anderson, Carlona Chandler*

• ROCHESTER, N. Y.—Ruth Otis Denio, director of the Denio School of the Dance, persuaded Veronine Vestoff to stop over between trains to instruct a group of her advanced girls in the Sagamore Hotel studios. The local press sent reporters and photographers. The school is planning to have other guest instructors from time to time, as Miss Denio believes this broadens the pupil's perspective of the art.

On December 31, Miss Denio entertained in her home at a New Year's tea for her pupils. Pupils' ballet scrapbooks were exhibited and compared.

• SCHENECTADY, N. Y.—Constance Zimnick holds the highest rating in general dancing in the Gertrude Blanck School for the month of January and consequently was selected as the Honor Student. Miss Blanck reports that she is not only well on the way to becoming a real ballerina but that she is also tops in tap and is a good Spanish dancer and castanet player. In addition to appearing on many programs recently she danced for the President's Birthday Ball. The Blanck School furnished the entertainment at these celebrations in both Scotia, N. Y., and Schenectady, with many of the students doubling on both jobs by request. Besides "Connie" Zimnick, those entertaining for the Paralysis fund were Alice Mitchell, Zenobia Zych, Virginia Miller, Ilona Nagia, Marion Teter, Edna Stipano, Jean D'Amico, Eugene Miller, Joyce White, Norma Schmidt, Bernard McGinn, Francis Payton and Lois Koch, who at one time was herself a patient in a home for crippled children.

• PHILADELPHIA, Pa.—Since the "gay Nineties" Baum's has been steadily expanding, growing from one room to an entire building. The new year started with still more expanision and thousands of square feet have been added to the available space in anticipation of the 1940 recital season.

THE NASHVILLE DANCE CENTER CONCERT GROUP in an arrangement of Deep Purple directed by Sarah Jeter and Louise Smith. Front row: Adelaide Roberts, Frances Carter, Sarah Goodpasture, Mary McConan, Dollie Dearman. Back row: Edith Davis, Mary Mautbey, Marianne Booker.

• BRADFORD, Pa.—The Miriam Kreinson School of the Dance has been unusually active this fall and now announces that rehearsals have started for their annual spring production to be presented in May at Shea's theatre in Bradford. Miss Kreinson has received nation-wide publicity this fall as the only dancing coach of football in the country and has had several radio interviews. The ballet classes of the school have chartered a bus for a trip to Buffalo to witness a performance of the Monte Carlo ballet March 17.

• PITTSBURGH, PA.—Martha Rose and Eugene Schweibinz presented original ballroom combinations at the recent Pittsburgh teachers' one-day convention. The engagement of Martha Rose to Babe Alex Byers has been announced.

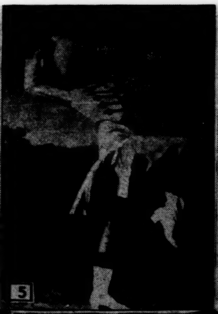
(*Continued on page* 30)

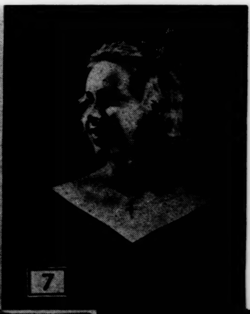
Prominent Teachers

Among the prominent teachers are: MARTHA ROSE SCHWEIBINZ (1), *head of the* MARTHA ROSE STUDIO, *Pittsburgh, Pa., and her mother,* MRS. J. P. SCHWEIBINZ (2), *who is business secretary for the studio.* JACK STANLY (3), *teacher of tap at the* MITZI MAYFAIR STUDIOS, *East Orange, N. J.* MR. WALTER KEENAN (4), *well known Philadelphia teacher who teaches advanced tap at the* RIDDELL STUDIOS OF DANCING, *Jenkintown, Pa.* (5) ERNESTINE GRANT, *who is teaching baton twirling at the* RUETH DEVENNE FERGUSON DANCING STUDIO, *El Paso, Texas.* (6) MIRIAM KREINSON, *owner of the* MIRIAM KREINSON SCHOOL OF THE DANCE, *Bradford, Pa.* (7) MISS RUTH SKELTON, *who has studios in Norfolk, Virginia, and* (8) GINGER SHEERIN, *assistant teacher at* KAYE'S DANCE STUDIOS, *Flushing and Astoria, L. I.*

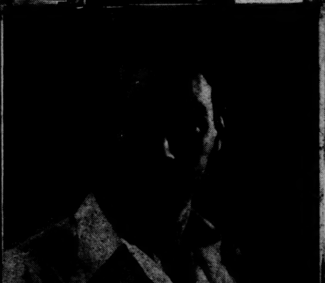
1

3


5


7

2


4

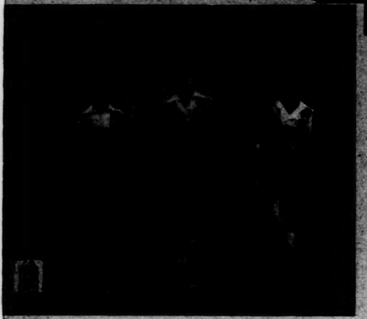
6

8

1

6

10



7

11

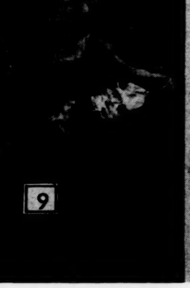
3

8

12

4

5


9

13

Honor ★ Roll

1. Sue Booth, Alice Lane, Adele Detlef, Theresa Cummings, Gwenyth Marcks and Arlene Wacksmuth, pupils of the LOU-ANN SCHOOL OF DANCING, *St. Albans, L. I. 2. Frank Gabriel, Bobby Burtnett, Billy Pinkava, Audrey Beachem, Beverly Eckholm and Marilyn Steinieke, pupils of* MARIE E. MILLER, *Cleveland, Ohio. 3. Olive Marie Miller, Jacquelyn McGraw, Anna May Kraft, Janet Roberts, Betty Jane Tress and Mary Lila Sylvester, pupils of* ADELAIDE COURTNEY SCHOOL, *Washington, D. C. 4. "The Starlets" and "The Gentlemen Tapsters," Audrey Shapiro, Robert Snedeken, Eileen McCauliffe, Buddy Haller, Irene Goodwin, Peter Kaiser, Elaine Monsees, Billy Grimmelheim and Betty Jocaruso and (front row) "The Three Queens," Muriel Werner, Alice Poaseld and Muriel Iseman, pupils of* DOROTHY E. KAISER SCHOOL OF DANCING, *Glendale, L. I., as seen at the Christmas Party for the Children of the 42nd St. Hospital, New York City. 5. Mary Virginia Wolfe, Charles Alexander, Virginia Allen, Nancy New, Paul Harris, Hariot Hughes, Lou Ann Doering, Loween Slaughter, Jake Burkhard and Dorothy Edmunds, students at the* EBSEN SCHOOL OF DANCING, *Orlando, Fla. 6. Alice Carino, honor student of* THE LATHAM SCHOOL OF THE DANCE, *Waterford and New London, Conn., who won second prize in a recent theatre and radio contest with her toe tap dancing. 7. Jerry Weiss, winner of second prize in selling tickets for the Spring Recital at the* JOY STUDIO, *Minneapolis, Minn. 8. Lolita Ivers, advanced tap and acrobatic pupil of* LILLAFRANCES VILES, *Hyde Park, Mass. Lolita has opportunities to dance at many lodges and fraternal societies and plans to make dancing and teaching her career. 9. Jeanette Jordan, pupil of* VIRGINIA ZIMMERMAN SCHOOL, *Chicago, Ill., is an advanced student in ballet, toe and character dancing. 10. Joan Christmas, student of* MARION FEARHEILEY *of the* STOCKMAN DANCE STUDIOS, *Indianapolis, Ind. 11. Audrey Klein, advanced ballet and tap pupil of the* FLORENTINE STUDIO, *Trenton, N, J., is also a drum majorette and cleverly combines the two. 12. Tommy Scott, a talented young dancer of the* JULIA MILDRED HARPER SCHOOL OF THE DANCE, *Richmond, Va., who will this spring receive her diploma for the completion of a 600 hour student course. 13. Sandra Simpson, pupil at the* HAZEL BOONE SCHOOL OF DANCING, *Boston, Mass.*

STUDENT AND STUDIO

(Continued from page 29)

- WINCHESTER, Va. — Miss Alison Cooper, outstanding dancer at the Ewing Studio of Dance Art of this city, has been elected to membership in the Modern Dance Club of Westhampton College, Richmond, Va.—the only freshman to receive this honor.

- HYDE PARK, MASS.—Pupils of Lilla Frances Viles who are preparing for the program to be presented February 22 at the Ministers' Ball at the Dix St. Church, Dorchester, include: the Crivellaros, Sally, Arlene and Diane Rice, Elsie Frances, Olive Kent Gilman, Barbara and John Freeman, Jr., Betty and Ruth Beake, the Fitzpatrick brothers and many others. In addition to the regular ballroom classes Miss Viles now has a class in Natick called the Eliot Folk Dancers, with pupils of all ages enjoying the two hour intensive course in round and square dances. Another popular class is one for the parents and grandparents who come to an evening session to learn the latest ballroom steps and the rudiments of tap and musical comedy choruses.

(Continued on page 40)

COSTUME FABRIC REVUE

Follow The Arrow For "HIT" Recitals!

MAHARAM'S NEW 1940

Bigger and Better Than Ever

COSTUME FABRIC REVUE

Get your FREE copy today of this valuable book of COSTUME FABRICS, TRIMMINGS and ACCESSORIES. An inspiring collection of all that's new, different and effective in this year's gorgeous fabrics. Just the help you need to make your recital costumes the talk of your community. Samples of the same fabrics that MAHARAM has supplied to Broadway and Hollywood productions. The coupon will bring you your FREE copy. Write for it today!

MAHARAM
SKETCHES

40 Original Colored Designs by JAC-LEWIS. Spiral Bound. Fabric Suggestions.

Formerly $1.25

SPECIAL !

76 'HIT' COSTUME DESIGNS for $1.50

(Reg. $2.50)

The demand for this offer has exceeded our expectations. We've had to reprint to fill the demand. If you haven't already bought this collation—order at once. Both books for $1.50 (or either one for $1). Mail the coupon.

MAHARAM
COSTUME SKETCHES

36 Beautifully colored designs by JAC-LEWIS. Spiral Bound. Patterns Available.

Formerly $1.25

DESIGNING SERVICE

under supervision of

JACKIE JACKSON

who has catered to dancing schools for many years. Original designs to fit your EXACT NEEDS for your exclusive use in your city.

Sketches ....10c ea.

Save Time! Save Money! Save Work!

With MAHARAM'S All-Purpose

FOUNDATION PATTERNS

You don't need a separate pattern for every costume. Created by MAHARAM after a long period of research and experiment. Simplifies your cutting and fitting. Complete set of 6 for $1.

"The House of Service"

MAHARAM

FABRIC CORPORATION.

- **NEW YORK**
  130 W. 46th St.
- **CHICAGO**
  6 E. Lake St.
- **ST. LOUIS**
  915 Olive St.
- **LOS ANGELES**
  819 Santee St.

Attach this Coupon
to your School Stationery

MAHARAM FABRIC CORP., Dept. A. 3-40
130 W. 46th St., New York City.

Please send me:

☐ **FREE—New 1940 COSTUME FABRIC REVUE.**
☐ **FREE—Catalogue of READY-TO-WEAR COSTUMES.**
☐ **Set of 6 Foundation Patterns for $1.**
☐ **76 "HIT" COSTUME DESIGNS in full color by Jac-Lewis in 2 Beautiful Spiral Bound Books (regularly $2.50) Now..$1.50**
☐ **Details of your Cooperative Profit Sharing Plan.**

Full Name of School..

By.......... ....

Full Address..

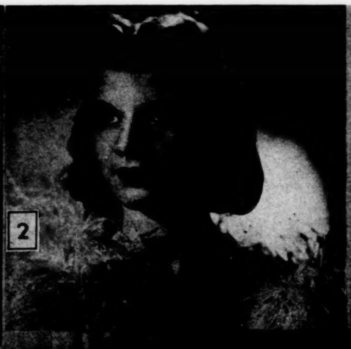
City.. State..............

....
No. of Pupils

....
Dates of Recital

This month's honor Roll Students are: 1. The Mollenettes, professional dance quartet trained by MAXENE MOLLENHOUR, *South Bend, Ind.; l. to r., Marjorie Wilson, Gertrude Thibideau, Betty Jane Cryier, Catherine Tatum. 2. Marie Vesper, captain of the Troupe "The Gems of Rhythm," pupils of* MILDRED DREWES, *who has studios in Richmond Hill and Hollis, N. Y. 3. Joan Brownstone, talented young dancer who appeared recently in a studio recital at the* ZENOBIA KING SCHOOL OF DANCING, *Anniston, Ala. 4. Mary Grace Schick, Muncie, Indiana, who hasn't missed a lesson from* MARJORIE JEANNE *for the past five years. 5. Valerie Innocenti, Helen Edna Gallagher, Dorothy Weikerth and Bill Cuchan, modern group from the* DOROTHY WEIKERTH SCHOOL OF DANCING, *Houston, Texas. 6. Janet McCarthy, professional student of the* BETTY MAE HARRIS STUDIO, *Boone, Iowa. Miss McCarthy features toe-tap and ballet. 7. Mary J. Crilley, age 10, solo ballet dance "Viennese Waltz," pupil of* BROWNEE BROWN DANCE STUDIO, *Racine, Wisc., and Chicago, Ill. 8. Santa and Emile, talented adagio team, who have appeared in many shows throughout the Berkshires for* MISS ROMA SERRA, *Pittsfield, Mass. 9. Gaynelle Ratcliff, professional junior of* VIRGINIA SELF SCHOOL OF DANCE, *Dallas, Texas, in a scene from her "Toreador Tap." 10. Starting at lower right, reading upwards, Martha Wilson, Billy Gallaher, Elise Frahn, Harry Frahn, Bucky Goodman and Gene Fudge, professional line of* ELIZABETH BRYANT COMBS DANCE STUDIO, *Nashville, Tenn., who are appearing weekly at Nashville's leading night spot—The Commodore Room in the Andrew Jackson Hotel (photo by Fletcher Harvey). 11. Dorothy Behrmann, singing, dancing and music pupil of the* MILLER SISTERS STUDIOS *of Elmhurst and Maspeth, N. Y. Dorothy's happy personality wins her many invitations to entertain at local fraternal organizations. 12. The Annual Christmas Ball at the Forest Hills Country Club, Richmond, Indiana, for pupils of the ballroom class of the* KOLP SCHOOL OF DANCING. *13. L. to r., Frank Lantz, Donald Porter, Kenneth Thoren, tap pupils of* HASKELL-PETERSON DANCE STUDIOS, *New Rochelle, N. Y.*

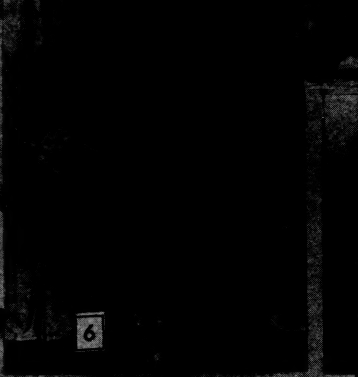
1


2

3

4

5


6

7

8

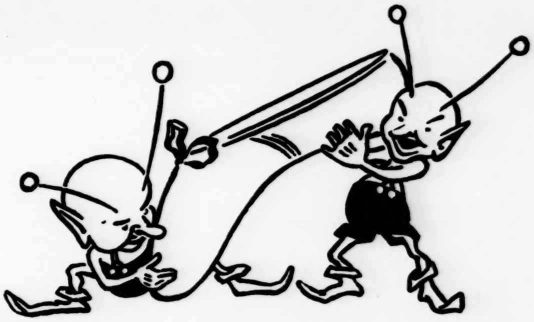
9

10

11

12

To Serve You Better



CAPEZIO ANNOUNCES NEW LOCATION OF THE NEW YORK STORE

at 1612 BROADWAY, *corner 49th St.*

Right in the very heart of Broadway, Capezio has opened a smartly decorated, ultra-modern salon, for those who dance. This new move will enable you to select your Capezio footwear and dance accessories with greater ease and convenience than ever. G. Georges, in charge of our custom work shop on the premises, will be available for consultation at all times.

G. GEORGES, *manager of the Capezio custom theatrical department. Graduate of the Imperial School of Artisans—St. Petersburg, 1901. Personal shoemaker to the great Nijinsky and Karsavina.*

It is not by mere chance that the most distinguished artists of stage, screen, opera and concert have made Capezio footwear their dancing choice. Every Capezio shoe represents the finest to be had in quality, workmanship and design. Every member of the Capezio personnel is an expert in his own right—thoroughly schooled in the needs of the dance, thoroughly trained to fill those needs.

With Recitals in the offing, there must be no compromise with quality or fit in the dance shoes required for this all-important occasion. Won't you visit us in our new headquarters—we will be delighted to show you around, and help you select the correct footwear. And because it's Capezio Dance Footwear, you will be assured of the very fullest value possible.

RALPH ACETO, *manager of New York store. Specialist in the dance school field in the New York area. 17 years with Capezio.*

CAPEZIO

ESTABLISHED 1887

MAIN OFFICE & FACTORY:
36-20 33rd St., Long Island City, New York

NEW YORK BRANCH:
1612 Broadway at 49th St.

BOSTON BRANCH:
59 Temple Place

CHICAGO BRANCH:
6 E. Randolph at State St.

SAN FRANCISCO BRANCH:
988 Market Street

LOS ANGELES BRANCH:
411 W. 7th at Hill Street

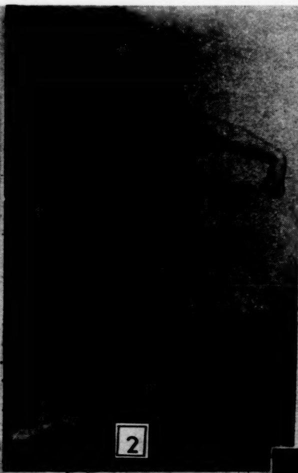
HOLLYWOOD BRANCH:
5619 Sunset Blvd.

AGENCIES IN PRINCIPAL CITIES

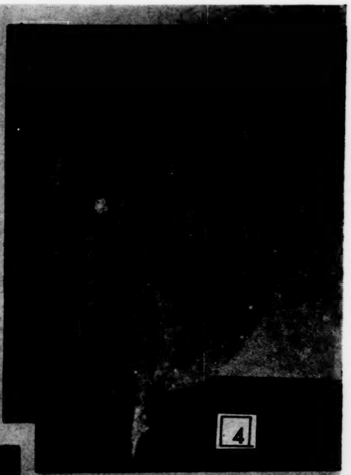
★ ★ ★ Honor Roll ★ ★ ★

1. *Nancy Manuel, talented student, who specializes in tap under the personal direction of* HELEN SCHELOT SCHULTZ *of the* AUDREY ANN STUDIOS, *New Kensington, Pa.* 2. *Dolores Creasy, pupil of* the ROWLEY-FELIX DANCE STUDIO, *Huntington, W. Va.* 3. *Joan Laprovia of the* ELEANOR SHUPE STUDIOS, *Warren, Ohio.* 4. *Jeanne Boileau, 13 year old advanced ballet student of the* CORTISSOZ SCHOOL OF DANCE ARTS, *Philadelphia, Pa.* 5. *Yvonne Waggoner, talented student of* MARCELLA PATTERSON, *Woodward, Okla.* 6. *Billy Gonzalez, talented young Cuban toe dancer of the* IRMA HART CARRIER STUDIO OF DANCE, *Havana, Cuba.* 7. *Ruth Biel, 13 year old protege of the* VIRGINIA M. WHEELER, *Jersey City, N. J. Professional School of Stage Dancing.* 8. *Martha Adair White, 6 year old student of the* SCHRADER STUDIOS, *Charleston, W. Va.* 9. *Angie-Bell Riggs, seated and Sammie Lou Chase of the* HATLEY SCHOOL OF DANCE, *Joplin, Mo.* 10. *Mae Carlson and James Oliver, pupils of* DOLORES MAGWOOD, *Worcester, Mass.* 11. *Priscilla Abbott and Arthur Vaillancourt in "Fandango", professional pupils of* ADOLPHE ROBICHEAU, *Boston, Mass.* 12. *Theresa Herrmann, promising young toe pupil of the* PEGGY BLACK SCHOOL OF DANCING, *Dover, N. J.* 13. *John Victor, 5 year old pupil of* HOWELL'S DANCE SCHOOL, *Brooklyn, N. Y.*

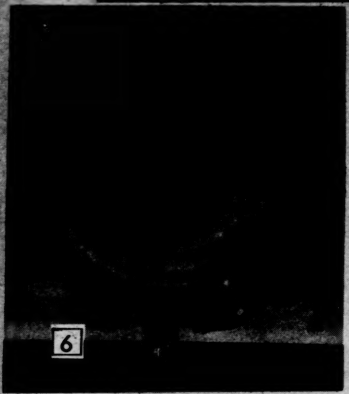
1

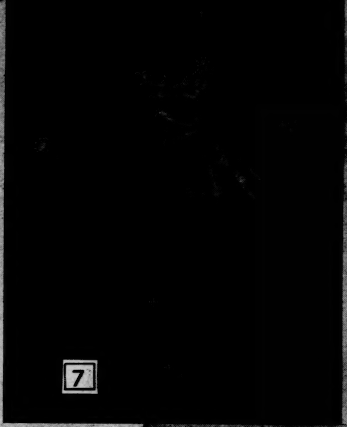

2

3


4

5


6


7

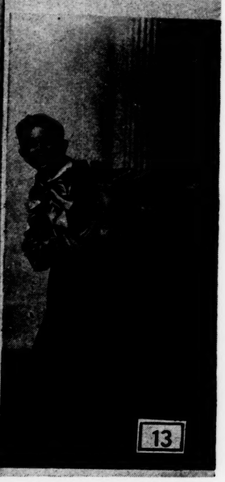
8

9

10

11

12


13

Confucius Say:

"One picture is worth ten thousand words" . . .

This Picture is Worth More Than That . . .

Cut out the pieces . . . fit them together like a jig-saw puzzle and you'll find a world-famous dancer. Paste the composite picture together, print the name of the dancer plainly underneath it, attach to your school letter-head or card and mail to ASSOCIATED before midnight, March 25, 1940.

If you have correctly named the dancer you will receive by return mail a gift certificate entitling you to $1.00 in merchandise for your recital.

And While You're Solving the Puzzle

. . . remember that ASSOCIATED is past master at solving all your recital problems. If you need original and clever ideas . . . send to Gwen of our designing department for individual sketches on any subject, any country, any period of history or current stage or screen hits. The charge is infinitesimal and the service is *invaluable*—because any designs you order will be restricted to your individual use.

There's No Puzzle About Fabrics

either, when you use ASSOCIATED'S book of fabric samples! Filled with swatches of stunning materials that make any recital the talk of the town, it offers a neat and compact means of making your selection. Send for your *free 1940 Book of Fabric Samples* today!

Win an Additional $10.00 Prize

For the best 50 word letter on *What Associated Can Do For My Recital,* submitted by a teacher who correctly names the dancer in the puzzle and postmarked before midnight, March 25, 1940, Associated will give an additional $10.00 gift certificate to be used for recital merchandise.

Learn to Count on Associated Service

—it's dependable and prompt—your guarantee that you will have the sketches and fabrics you order, when you expect them!

ASSOCIATED Fabrics Corp.

Fabrics of Distinction

723 SEVENTH AVE. **NEW YORK**

DANCE EVENTS REVIEWED

(*Continued from page* 19)

Agnes de Mille's *Black Ritual* couched in the modern idiom is an attempt to project only the psychological atmosphere of a primitive community during a religious ceremony, with no claim to authenticity. An interesting angle for experiment, no doubt, and one that gave Miss de Mille unlimited margin but makes classification almost impossible. The indefinable result, achieved mainly through emotional acting rather than through movement which the all-female negro group were racially well equipped to do, was more a dramatic scene than a Ballet. The effect can be likened to playing alone one section of an orchestration—something was missing. The excitement promised by her prologue scene was unfulfilled in the major scene. What little choreography, as such, there is, has been over-refined. In this respect Black Ritual, tho novel, was disappointing. It is certain that the talented Miss de Mille could and should have done so much more—she had a fine subject, the Darius Milhaud music, stunning scenery and lighting.

●

Dark Elegies (by Antony Tudor) was an endeavor to mirror the ideas of the Gustav Mahler songs which accompanied it. This it succeeds in doing well, so well that it could not be performed without its singer, which, for a Ballet, is a weakness. Its stylized movement contained some utterly lovely moments and was genuinely moving. Yet upon close analysis it had a hint of monotony and while no one admires starkness more than I, it was almost too spare.

The work was obviously designed for and undoubtedly would be seen to better advantage on a smaller stage. It is also possible that the beauty of the sets overwhelmed even the very fine performances by Nina Stroganova, Lucia Chase, Miriam Golden, Antony Tudor, Dimitri Romanoff and Hugh Laing. ●

The greatly gifted Mr. Tudor, it would appear, is particularly adept in arranging the intimate type of Ballet. His third work *Judgment of Paris* more than bears this out. Well over the line of satirical comedy it was a clever piece that the audience enjoyed enormously with the aid of hilarious costuming and extremely amusing interpretations by Agnes de Mille (and some hoops!), Viola Essen, Lucia Chase, Hugh Laing and Mr. Tudor. Its story is about some bored dancing "ladies" who seek to beguile a customer.

None the less I believe it is not correctly classed as a Ballet. It is a type of dance sketch that would be perfectly at home in a smart revue and was less than so in the company's repertoire.

Mr. Laing conceived the idea for this entertaining little tid-bit. And this is a fine opportunity to comment that Mr. Laing does all his roles with finish, skill and unusual artistry. He is an outstanding personality of the company, equally good in classical or character roles.

●

Another outstanding and attractive personality is youthful Sonia Wojcikowska. She is a strong and skilled technician but, more than that, she has a great deal of feeling. She was vivacious and sparkling as Columbine in *Carnaval,* poetic in *Sylphides* and forceful in the new *Ode to Glory* by Yurek Shabelevsky. *Ode to Glory,* a short work created during the recent siege of Warsaw, is rather conventionally arranged but was theatrically stirring in its heroic mood. It provided a splendid opportunity to show off Miss Wojcikowska. Mr. Shabelevsky unselfishly, but wisely, created a role of secondary importance for himself. He danced with conviction but is just not right for classical technique.

Lady Into Fox from the novel of that name became, in the hands of Andree Howard, both as choreographer and as an entrancing Fox, quite an effective theatrical Ballet. The movement was imaginatively arranged but there was much too much of it for the single idea after the climax of the sudden metamorphosis. The longer it went on the weaker its dramatic impact became. This lengthiness was probably emphasized by the piano accompaniment which seemed thin after the full orchestrations that had been heard.

Miss Howard has an admirable subtle theatre sense shown by her avoidance of exaggeration, yet her Fox characterization could have been more sharply styled. But her expressive dance convolutions in a silken dressing gown was a sheer inspiration which anyone who ever tried to dress an animal will appreciate and enjoy.

William Dollar as the distracted husband was very fine technically and especially dramatically. It is odd he did not have more big roles as he is one of our best male dancers. Leon Danielian also danced brilliantly if too briefly as a Huntsman.

●

It was lucky (or astute of someone) that *Quintet,* by and with Anton Dolin was presented as the last item of the repertoire with the full force of the company's general excellence and wealth of serious experiment behind it. Earlier in the engagement it would surely have been decried. Instead it was laughingly accepted for what it was—a broad, fast moving give-the-audience-what-they-want(?) lot of hokum. To begin with its very title was misleading. It was a dance conglomeration of everything from an 18th Century drawing room, an Indian war dance, a horse race and movie stars to Broadway Blues and a broken down automobile. Even the six scenes were an assorted assemblage of what-not. Good ballet and artistic? Heavens, no! I am sure Mr. Dolin with his wonderful background of ballet all the way from Diaghileff to music halls didn't mean it to be. But it was entertaining in a mad sort of way at the first performance.

But seriously, (if that be possible in discussing *Quintet*) it had some good dancing and even portions that would be quite lovely if approached from another angle. And if a Ballet like this must be done then Miss Bowman and Mr. Dolin, as the two "hoofers" are ideal to do it. She was just the right mixture of ballerina and jazz, and he gave every thing and some of his amazing balletic acrobatics besides. Tho I believe Mr. Dolin was a wrong choice for choreographer. Eugene Loring would have been more right. David Nillo was exceptionally good as the Indian Chief.

Most of the time *Quintet* became merely the very thing it purported to satirize: bad musical comedy. Also there were many bits obviously inspired by other Ballets.

●

Other solo dancers sharing in this inaugural success are Leon Varkas, Vladimir Dokoudovsky, Audrey Costello, Nora Kaye, Harold Haskin, Iolas, Kari Karnakoski, Dorothy Hall, Ada Verova, Peter Michael, Anne Wilson, Jack Potteiger and Leonard Ware with Betty Bannister, Rita Charise, Tania Dokoudovska, Nona Feid, Mimi Gomber, Dolores Goodman, Maria Karniloff, Kirsten Valbor, Dorothy Lysaght, Dorothy Mortrude, Jane Miller, Doria Singleton, Billie Wynn, Betty Yeager, Hubert Bland, Charles Ewing, Edward Hedges, David Nillo, Oreste Sergievsky, Richard Reed, Donald Saddler, John Schindehette and Gregor Taksa comprising the splendid corps de ballet.

Guild Theatre, Sunday evening, February 25
HUAPALA
assisted by Ilima Islanders and Dancers
presents
The Music and Dance of Hawaii
Tickets: $2.20—$1.65—$1.10 (tax included)

WINSLOW ★ FITZ-SIMONS
2nd Season Together on Tour

"They are no longer dancers of promise. They have fulfilled that promise and have won for themselves the well-merited position of the finest dancers of the younger group . . . definitely the stars of 'Young America Dances'."
—Walter Terry, New York Herald Tribune and Boston Herald.

"DANCE ARTISTS DRAW PRAISE
They made a jaunt into the realms of fantasy, fun, satire, refinement, humor, religion, strength and joy, and they carried a goodly sized audience with them all the way . . . superb characterizations . . . easily understood . . . 'Chromo' . . . height of brilliance . . . waves of applause."
—Norman Nairn, Rochester Democrat-Chronicle.

KILBOURN HALL AUDIENCE HAILS DANCE RECITAL
. . . NOT SURPRISING TO FIND A LARGE AUDIENCE assembled to greet Miriam Winslow and Foster Fitz-Simons . . . applause cumulatively cordial . . . reached the proportions of an ovation at the end . . .
—A. J. Warner, Rochester Times Union.

Representative: Isadora Bennett—Empire Theatre Bldg.
1430 Broadway New York City

Management: WILLMORE AND POWERS
2 West 45th St. New York

TECHNIQUE in MERITOES

Not everyone can manufacture toe shoes . . . IT TAKES TECHNIQUE. Not everyone can toe dance . . . One needs technique.

YOU
— must control your arches, strengthen your knees, bourree with speed, releve with sureness, and hold your balance with aplomb.

WE
—must know how to mold the toe of a slipper, box it, shape a vamp properly, build a heel to fit perfectly, make shanks that give support and are flexible.

NuWAY BALLETS—a better soft slipper.
MERITAPS—handturned or student tap shoes. Taps attached free.

Illinois Theatrical
Shoe Co.
Send for catalog
15 E. Washington St., Chicago, Ill.
agencies in principal cities.

In conclusion little need be said. The Ballet Theatre company was born fully grown, so to speak, and is beyond any doubt an unqualified success. Whatever its shortcomings they are not the faults of infancy. I am sorry space does not permit mention of many individual performances of real merit. What has been tremendously satisfying has been the enthusiastic response of the public who could not have been disappointed because they saw many star dancers and a marvelous corps de ballet, several interesting world premieres, several productions from England to give a hint of what that ballet loving country is doing and many famous old works, all for the most part danced to perfection and beautifully mounted and presented.

•

CALIFORNIA

by DORATHI BOCK PIERRE

BALI AND JAVA DANCERS WITH DEVI DJA. *Philharmonic Auditorium, December* 18, 19.

The opportunity to see authentic dances by native groups from other sections of the world are all too rare, and when such an occasion presents itself it becomes a cherished memory.

It is true that the dances performed at this time by Devi Dja and her troupe of dancers have been theatricalized. This is an absolute necessity for a western audience for we are not familiar with their significance or tradition, and as many of their dances sometimes continue for hours, they must be greatly abbreviated. Sufficient of the essence of each number has been retained, however, to give a clear picture of the idea and the technique.

It is always interesting too to be able to hear authentic oriental music, in this case a Gamelan orchestra, expertly played by natives, producing most beautiful tones and rhythmic patterns.

The dancers are all very fine in their field. The meticulous, almost too fine technique demonstrates the careful and lengthy practice which produced it. The control of every muscle and the sustained patterns made possible by this training also shows one of the advantages of an early and continuous training, for most of these dancers are still very young although they have already been retired in Bali and Java.

Exotically oriental was the Balinese dance, *Garuda*, by Devi Dja, showing the ideal of brilliant execution with a clear-cut overtone of cruelty inherent in their culture. Her dance of *Exorcism* carried this ideal still further. Gentle, easy-going people, they have an extremely high regard for beauty and hatred for anything less than perfection. These two characteristics are often the basis of their art representations.

The Javanese Court Dance was most interesting, showing a fragment of a dance performed under the most strict tradition of form and execution.

Most exciting dance of the evening was the Papuan Ceremonial War Dance, *Kriggs*, danced by Daing Kalang. This was a primitive war dance which, even in a theatre, fulfills its authentic purpose and makes your blood run cold. Its beautiful execution and sustained power of concentration and cumulating excitement brought the audience to its feet.

Many of the numbers, such as the *Sumatra Pentjok*, once a martial exercise and now a folk dance, and the *Warrior Fisherman's Song*, showing how the Amboina natives live and entertain themselves, were educational as well as entertaining.

The native costumes and settings added much to the performance, which should aid greatly in a deeper and more understanding appreciation of these artistic people.

•

MYRA KINCH AND GROUP. *Pasadena Community Playhouse, January* 14.

A concert by Myra Kinch is always interesting, and this, her first concert since the discontinuance of the Federal Theatre where she was dance director, was doubly interesting as a means of measuring her new work. This program presented several numbers performed by the Project Group, and a new suite, *Valses Nobles et Sentimentales,* by Maurice Ravel.

Creating choreography for a large and for a small group presents quite different problems, and Miss Kinch has overcome most of them very well. The repeated numbers were improved by this need of condensation and clarification. She was successful in pulling her patterns down to a smaller, more closely knit unit.

Strangely enough, the new suite, *Valses Nobles et Sentimentales,* is largely lacking in this unity. One senses a feeling of disjoined groups, of unintentional gaps left by missing dancers. The patterns are all large and the mass movement too open for best effect. In this suite also, Miss Kinch's solos give the impression of too much repetition. It needs tightening and emphasis of movements and pattern designs. Especially outstanding were the duet in *Presque Lent* by Patrice Brooks and Eileen Hamilton; and the *Vif Trio* by Janna Bolle, Milton Chisholm and Albert de Ruiz.

Myra Kinch more than any other modern dancer except Charles Weidman has the ability to present dance satire untinged by either bitterness or propoganda. *Minuet for a Family of Acrobats* is a delightful bit of nonsense. So, too, *Greek Aesthetic, 1914,* and *Bolero for a Bad Bull. Greek Aesthetic* needs some tying together of various parts so that it is not entirely a series of stage-crosses. *Bolero for a Bad Bull* has been greatly improved but should have greater emphasis put upon rhythms and more staccato movements to more clearly indicate Spanish characteristic movement which the group still dance too softly.

Miss Kinch's satirical solos, *Spanish 1890* and *Sarabande for the Erudite,* remain two of the finest dances of their type; especially the second number, which is outstanding in the entire field of moderns poking fun at moderns. Miss Kinch's other solos, *Tango* and *Polka,* were very well received. Her *Polka* is charming, naive and completely soft and feminine, while her tango still remains an enigma, having little feeling or character of the tango.

Tocatta, danced by the men alone, is a splendid composition in unaccompanied rhythmic patterns played by the men's feet as they danced.

Some time ago Miss Kinch did a serious negro suite which had excellent parts but was weak as a complete composition. She has taken the solo, *The Trouble I've Seen,* and using it as the central theme has composed satirical opening and closing sections which make an excellent negro suite in a lighter vein, a field in which she excels, so that it now becomes an outstanding number in her repertoire.

The closing number, *Village Folk Tale,* accompanied by a male voice, was well danced by the group with Milton Chisholm in duet with Miss Kinch.

The compositions and accompaniment by Manuel Galea was an outstanding contribution to the performance; as too the costumes by Robert Tyler Lee.

Having retained ten dancers from the Federal Project, Myra Kinch's Group is well qualified to take its place among the outstanding modern dance groups in the country.

WANTED: 1,000 Dance Teachers
to Introduce
Mellow Jingle Precision Tone Taps
Indorsed by
GENE SNYDER
of Radio City Music Hall, New York City
PRICE
$1.00
per pair
Order a sample pair now, and write for teachers' commission allowance.
SOLE DISTRIBUTORS
MANDALIAN MFG. CO.
Elm St. and Speedway North Attleboro, Mass.

TAP DANCERS
USE THE
BONETTA
TAP DANCE RECORD
2 choruses of Rhythm ★ 2 choruses of Military
2 choruses of Waltz Clog 1 chorus of Soft Shoe
Each number complete All on one record
$1.00 post paid
110 WEST 47th ST. NEW YORK CITY

MASSAGE
RELIEVES TIRED MUSCLES
ALEXANDER OPALEK
Licensed Masseur
Swedish Massage, Residential Service New York Area. Phone before 11 A.M. or after 8 P.M. GLenmore 2-3991

STROBLITE
Luminous Colors glow in the dark under U.V. light. Produce thrilling costume effects and give your recital that Broadway touch with Stroblite.
Write for Information
STROBLITE CO., Dept. D-3, 35 W. 52 St., New York

OGGIANO
International
Camera Artist
581 Fifth Ave., N. Y.
PL 8-2791
Pictures that get Publicity Breaks at prices you approve
Official Photographer for the
Dancer's Almanac and Who's Who

DANSEUR

(*Continued from page* 22)

My only thought was to make myself as inconspicuous as possible so I would not be thrown out. Finally Pavlowa appeared. She had changed into a street costume, but her full make-up remained on her face. I was shocked to see that her eye-brows were painted on a good inch higher than where they would ordinarily be. Her face was a ghostly white. With her dancing partner, Novikoff, she took a place at one side of the barren stage. The little girls began an adagio. One lifted the other into all sorts of difficult aerial poses. I did not know at that time that this was not ballet. They seemed to do very well in spite of their nervousness. After what must have been to Pavlowa an utterly gruesome spectacle of dancing, she politely asked them to do some *barre* exercises. One of the girls started to *plie.* Her knees cracked so loudly that the ponderous silence of the empty hall was shattered. Pavlowa looked at her partner. Not only looked, but winked at him with a smile. I was shocked, for that could only mean that she was making fun of the girls, or rather of what they were attempting. The Great One spoke a few words in English to the hopeful little ballerinas, words of encouragement to continue their studies with a good teacher. Then she turned away from them and walked over to me. In less time than I could turn to flee she was standing very close.

I had the same feeling one might have in watching a ghost from an apparently safe hiding, only to have the ghost suddenly catch hold and demand an explanation for one's presence on territory that belonged only to the Great. She spoke softly, with a curious, thoroughly charming accent.

"Is there something I can do for you?" she asked.

"What?" I stammered bluntly. My unfamiliarity with foreign accents made it a little difficult for me to understand her at first. I was flustered. I needed to stall for time to think. She undoubtedly supposed that I wanted an audition too. Nothing could have been further from my desires.

"Is there something you want here?" the Great One repeated.

I could hardly answer "no" truthfully. There were so many things any great dancer could do for me—give me advice; tell me all about a dance career; about my personal chances to make good in this wonderfully fascinating world of the theatre. She already knew all the things that I had yet to learn. She was the personification of the Success of which I dreamed. Did she like it? Was the road to accomplishment long and difficult? What made greatness? A thousand things I wanted there. I could only think of one of the commonest requests that anyone can make:

"May I have an autographed picture of you, Miss Pavlowa?"

"I have no pictures left. I'll send you one if you will give me your address. Where will it reach you?"

I fumbled in my pockets for pencil and paper. She opened her purse, handed me a small white card and pencil.

"Here you are," she said pleasantly. "Write it on this card." She waited, while I nervously scribbled my attic address.

"Thank you. I'll see that you get a picture in a few days."

She was gone.

I wanted to hold her, keep her there near me, kneel down before her in adoration, but she had vanished as magically as she had appeared before me. It seemed as though a light had suddenly gone out, leaving the great stage as desolate and dark as an old haunted barn.

For weeks I waited for that picture of Pavlowa. Even six months later I had not given up hope that the Great Ballerina would keep her promise. That picture would have meant much more to my youthful fancy than just a photograph. It would have been a symbol of Success; the connecting link between Dreams and the Reality.

It was not until years later, when we met again back-stage in Berlin that I had the chance to tell her that she had failed to keep her promise. However, by that time, I had learned much more about ballerinas—and greatness. And so I did not mention it. (*Continued next month*)

KAMIN DANCE BOOKSHOP
Harris and Keys
TEACHING SOCIAL DANCING....$2.50
New Exhibition in Dance Gallery
15 W. 56th St. CI 5-7955 N. Y. C.

Easy and Hard to get
RECITAL MUSIC *our specialty*
Write for Details
DANCE TEACHERS
MUSIC SUPPLY CO.
PAUL JOHNAS, MGR.
Box 333, THE AMERICAN DANCER

Order your SPRING work NOW
BILLY TRUEHART
15 YRS. SPECIALIST in MAIL ORDER ROUTINES and COMPLETE RECITAL IDEAS
(Radio's Original Tap Dancer and Teacher of Dancing Star ANN MILLER)
ALL TYPES DANCES—FREE CATALOG of over 100 DISTINCTIVE ROUTINES
SPECIAL NEW BABY DANCES
Dept. DM, Box 661, Hollywood, Calif.
(Where Dance Styles Originate)

Greeted with Enthusiasm—
Teachers Everywhere Acclaim

TEACHER'S MANUAL of BALLROOM DANCING

By DOROTHY NORMAN CROPPER

An Authoritative Book by an Undisputed Authority

This is the first time a complete manual for the ballroom teacher has ever been published.

Vital chapters on: Body Mechanics, Ballroom Dance Fundamentals, Music, Ballroom Hints, Tango, Rumba, Foreign Dances, Etiquette and Decorum, Conducting Classes, Cotillion Figures, Organizing Classes, Advertising, Dance Combinations.

"The most valuable and complete work for the ballroom teacher I have ever seen."—Thomas Parson, Ballroom Editor, THE AMERICAN DANCER.

Limited Edition $2.50
ORDER YOUR COPY NOW!

ALSO—DANCE DICTIONARY
COMPLETE! ACCURATE! INDISPENSABLE!
Compiled By
DOROTHY NORMAN CROPPER
$1.00

(Available at this price under this special offer only—regular price $1.50)

IHRA PUBLISHING CO.
250 West 57th St., New York City

DANCE DESCRIPTIONS
Write for list NOW
O. KUDLACEK
7712 S. Carpenter St. Chicago, Ill.

BALLROOM MATERIAL
FOR EVERY PURPOSE

1. *Fox-Trot—Charleston Effect*
2. *Fox-Trot—Westchester Style*
3. *Fox-Trot—Collegiate Swing*
4. *Fox-Trot—Conservative Swing*
5. *Fox-Trot—Med. to Fast Swing*
6. *Swing Variations—Semi-Eccentric F.T.*
7. *The Riviera—Novelty Fox-Trot*
8. *LaBamba—Rumba Fox-Trot*
9. *Advanced Waltz—Pleasingly Different*
10. *Int. Tango—Simple but Effective*
11. *Adv. Tango—Not too Difficult*
12. *The Hub—Swing Type Sequence F.T.*
13. *The Manhattan—Smooth Type F.T.*
14. *Games & Mixers—Juvenile & Adults*

Choice of 5 $1.00 Entire Set $2.00

THE BOOMPS-A-DAISY
Words, music, notes with diagrams 50c

1938 Edition **POPULAR BALLROOM DANCES** $1.00
100 pages—34 diagrams

Enclose check or money order—No C.O.D.'s.

THOMAS E. PARSON
1776 Broadway New York, N. Y.

JackManningRoutines First time by Mail.

Any10Dances-$5.00 Single Copies-$1.00

DOCTOR SWING—Hot Tap Patter.
STRUTTIN' TOTS—Simple Tap.
WALTZIN' ON DOWN—Simple Waltz Tap.
BABY HOT-CHA ROUTINE.
SIMPLE SOFT SHOE ROUTINE.
FOOT NOTES—Intermediate Tap Routine.
RHYTHM TRIX—Intermediate Rhythm Routine.
BUCKIN' ALONG—Intermediate.
DI DE-UMPH—Musical Comedy Tap Routine (Special music 50c).
SOFT SHOE KICK ROUTINE—Musical Comedy.
NUMBER PLEASE—Telephone Tap Story.
CLIMBIN' HIGH—Novelty Tap Dance (Special music 50c).
BARBER SHOP SWING—Novelty Tap Dances.
HOT TAMALES—Novelty Tap.
CYMBALETTE—Novelty Tap for Babies.
TAMBOURINE PHYTHM—Simple Tap Novelty.
RHYTHMANTICS—Advanced Rhythm Routine.
RHYTHM RIDDLES—Advanced Rhythm Routine.
RIFFLES—Advanced Rhythm Routine.

JACK MANNING
Box 10, American Dancer, 250 W. 57th St. N. Y. C.

PRELUDE TO A NEGRO BALLET

(*Continued from page* 14)

pantomimist: witness Snakehips Tucker, Buck and Bubbles, and Bill Robinson. But the possession of these talents is not enough and until a thoroughly and competently trained Negro dance company arrives, Negro dance wil remain in a state of suspended animation.

The third and final point is obviously the most important, since the existence of such a school would lend encouragement to those serious artists who are struggling against popular fallacies concerning Negro dancing. Within the confines of a school and later by the enlarging circle of its influence the soporific which has been fed ambitious Negro dancers may be counteracted by proving the value of discipline and training.

The first step in the direction of artistic recognition for Negro dancers is the School of the Negro Ballet which is scheduled to open its doors in New York City next September. It will function as a full time professional school with the intent to train a company of Negro dancers for a *genuine Negro Ballet.* The word "ballet" is not used as a means of establishing a difference between concert or "modern" dance and tap as was recently and tragically done—but seriously intended as identifying a school training Negroes in *classic* technique.

This plan will be greeted in some quarters with horror, ". . . why it's ridiculous subjecting such remarkable free movement to the strict discipline of ballet, . . . etc." That is precisely the purpose—to discipline talent, give it creative direction, to train artists capable of expression through means of a technique and independent of the elusive "inspiration." The Negro dancer under the freedom of "modern" dance training found too many blind alleys, too many shortcomings, failures of emotional and theatrical projection excused on the basis of being subjective; or the lack of "kinesthetic response"; or just plain ignorance on the part of the audience. These are all roads returning again to the double standards of criticism, to undisciplined inspirational dancing.

The curriculum of the school will include "modern" dance, but only as a means of establishing a plastic and creative sense. Dalcroze Eurhythmics will provide a *scientific* study of rhythm. Negro dance forms will be taught as well as other folk forms. But in the entire three years' course the emphasis will be dominantly classic technique and supplementary classic classes.

Louis XIV established the Academie de danse in 1661 and from it and the schools of Italy came the dancing masters who were to develop the great Russian schools. Russian folk dances and music have left an indelible stamp on ballet and the dance. On New Year's day 1934 through the tireless efforts of Lincoln Kirstein the School of the American Ballet held its first classes under the direction of some of the greatest Russian trained teachers. Today after only six years, the Ballet Caravan with its personnel from the graduates of the school stands in the top ranks of the dance world. With these examples before us *plus* the wealth of indigenous material the School of the Negro Ballet looks forward to the not far distant American domination of ballet in which it may take a position congruent to the importance of Negro contribution to the dance.

Please mention
THE AMERICAN DANCER
when replying to advertisers

D.M.A. BULLETIN

(*Continued from page* 25)

RECORD CROWD ATTENDS DEA 1-DAY NORMAL

An attendance which very nearly reached Convention proportions crowded the Park Central's Florentine Ballroom Sunday, January 28, for the DEA's Mid-Season One-Day Normal School. The registration for the occasion exceeded by far any of the club's previous single day events.

On the program were Tommy Hyde, Frances Cole, Margaret Severn, Jack King, Nadia Gueral, Don LeBlanc and Donald Moore Chambers. Assisting Mr. Chambers in his presentation of the old-time dances were the following members of the Squares and Rounds Club: Martha B. Asmussen, Helen Palmer, Frances Fieder, Miss M. L. Steinkamp, Eleanor Smith, Margaret McGowan, Regina Patterson, Paul and John Asmussen, Lawrence Bruehl, James Middleton and Peter van Beek. Fiddle and piano accompaniment was supplied by Mr. and Mrs. William Siller for the square dances, while Gertrude Carroll accompanied the balance of the faculty. Mr. Chambers' program consisted of the *Portland Fancy, Virginia Reel, Lady Walpole's Reel* and *Ralph Page Reel.*

The next meeting of the Dance Educators will be held at the Park Central Sunday, February 25.

SAVE Quality Shoes—Low Prices
Special! HARD TOE BALLET, $2.98
Skinner's Satin, Suede Pleated Toe,
Hand Stitched, Pink, Black or White
Send For Free Catalogue
DANCE SHOE CO.
1658 Broadway
N. Y. C.

Save time and money
on your requirements
for Paper Hats, Noisemakers, Balloons,
Streamers, Confetti, Decorations and
Barn Dance Supplies
Write for Prices
HAMMER BROS.
114 Park Row WO 2-6032 N. Y. C.

Alberto Galo
Professional Ballroom Routines Arranged

DARYL & DALE
1650 Broadway CO 5-9380
Suite 1210 New York City

Hand-colored—
PHOTO ENLARGEMENTS
ANY SIZE
11x14 inches to 6x20 feet
from your small photos

Without solicitation we have received orders from dance studios, booking agencies and performers throughout the country for these enlargements, commonly termed theatre "blowups." They are mounted on heavy beaver board and given a glossy lacquer finish that protects them for years.

These enlargements are so beautiful and unusual that almost invariably any amateur or professional becomes a regular customer once he or she has seen these attractive, dignified displays.

Simply mail your small photo and, within two days we will ship your enlargement express C.O.D.

Here is our suggestion of a real value that will acquaint you with this outstanding work—

30x40-INCH ENLARGEMENT $2.80

We also supply frames and 8x10 photo reproductions

Write for detailed price list.

STITES PORTRAIT CO.
Shelbyville, Indiana
"Quality Art Since 1899"

OUR NEWEST SKETCHES
Series E-1940
Set of 32 colored......................$1.00
Same set in black and white....50c.
A varied selection of beautiful and practical sketches for your recital.

SKETCHES
PATTERNS
FABRICS
For each sketch a PATTERN in sizes 6-8-10-12-14
Price....................50c. each
IMPORTANT
All previous sets of sketches
Series A-B-C-D are Available.
Also patterns for them
Write for Circular for Details
FABRICS & TRIMMINGS
A beautiful and unusual selection
WAGNER - MAGE
THEATRICAL SUPPLY COMPANY, Inc.
147 West 48th Street New York, N. Y.

Landi
THEATRICAL SHOES
Send for Catalogue
147 W. 46th St. N. Y. City

THE DANCE

(*Continued from page* 13)

refer to the pulse made by the feet of the dancers from which the meter was derived. Among the earliest designs of wall painting, pottery and sculpture we find dancing figures holding a prominent place. Our modern symphony is a development of a dance suite which was in itself a glorified set of folk dances. Dancing has had an immense influence on education and has been of great value in socializing man. Peter the Great of Russia realized the educational value the Dance had on the minds of the people.

As part of his policy of Westernizing Russian civilization, he introduced the dances of the French Court into Russia. From this purely political beginning has developed the now-famous Russian Ballet. There is a Chinese maxim which says: "One may judge of a king by the state of dancing during his reign," and in Plato's "Laws" we find this statement, "A good education consists in knowing how to sing and dance well." Havelock Ellis in *The Dance of Life* says "The Art of dancing, moreover, is intimately entwined with all human tradition of war, of labor, of pleasure, of education, while some of the wisest philosophers and ancient civilizations have regarded the dance as the pattern in accordance with which the moral life of men must be woven. To realize, therefore, what dancing means for mankind —the poignancy and the many sidedness of its appeal—we must survey the whole sweep of human life, both at its highest and at its deepest moments."

Although dancing certainly did not originate in Egypt, the Egyptian civilization was one of the first to encourage dancing and Egypt is still one of the dance centers of the world. From there came many of the most familiar accompaniments of the dance—the guitar, cymbal, tambourine, castanets and handclapping. Egypt had no theatre but did have three forms of dances—the dances of pleasure of the man in the street, the entertainment provided for the wealthy by the professional dancers, and the dances in the temples. We have no authentic records of the routines of any of these dances but we know that in the temple there were at least two forms of group dances—the astronomical dance under the direction of the priests of Apis which represented the movements of the stars and was employed as a means of education, and the *Maneros* or funeral dance which was not necessarily a solemn dance.

In Greece the idea of a theatre was developed and naturally dancing as an art made parallel advancement. However, it was also very seriously considered as an element in the social and religious life of the ancient Greeks, and attention was given it by such philosophers as Plato and Lucian, and such poets as Homer, Theocritus, Thespis and Phrynichus. Dancing became an important factor in the physical growth and culture of the Greek child.

It was in Greece that dancing first took on a mimetic character which was later developed in Rome into what we know as Pantomime. Plutarch analyzes dancing as "Motions, postures and indications," the latter in this case meaning gestures. A technique of dance absolutely paralleling the technique of the modern ballet was developed in Greece and it is particularly interesting to note that with few exceptions all of the principles, positions, steps and postures of the modern dance were understood and practised by the ancient Greeks. These dances differed from the ballet only in a more frequent use of gesture, more freedom in the application of positions and the employment, often, of straight lines and angles rather than the inevitable curve of the classic ballet. This last quality has been to a certain extent revived in the Modern dance. It is to be noted, however, that the pointed toe dancing on the points, and the turned out leg (all of which are objected to by many who criticize the ballet) were included in the technique of the Greek dance.

The chief dances of the Greek drama were the "Emmeleia," a stately measure; Hyporchemata, lively dances; the Kordax, a very coarse and rough comic dance; and the Sikinnis, which was attached especially to satyric comedies and parodied as a rule the measure of the Emmeleia. Apart from these were the mimetic dances such as the vintage dances and the warlike Pyrrhic dances. There were few dances in which men and women both took part, one of the exceptions to this being the Hormos or Collar Dance, which was executed by a chain of alternate men and women dancers. Forms of this dance are still done in the countries most influenced by the Greek civilization, Serbia, Bulgaria, etc. Dances of groups of girls (often groups of three) and of groups of men were popular. In ensembles the dancers did not necessarily follow the modern convention of unified movement but frequently each dancer in the group would be dancing a step different from the others. A strict adherence to rhythm and a unity of mood kept these ensembles from having too chaotic an appearance.

Among the Gods in whose honor dances were given, Dionysos holds a prominent place. The Dionysian dances are now known by the Roman word Bacchanales. They employed leaping and running movements, much contortion and bending of the body and mad whirls until they reached a point that can be explained only on pathological grounds.

The influence of Egypt and Greece upon the dance is noticeable in all the Mediterranean countries but has reached its highest development in the dances of Southern Spain. When the Moors occupied Spain they naturally brought their dances with them and many of the steps of the Spanish Dance may be traced back through the Moorish Dances to the ancient Egyptian. As I mentioned before, the accompaniments of these dances are all derived from Egypt.

I have frequently observed that in dances from mountainous countries there is much turning of the girl under the boy's arm and many figures in which the girl does steps winding about the boy, an attempt to portray in the dance the twisting and turning of the familiar mountain paths.

STUDENT AND STUDIO

(*Continued from page* 30)

• BOSTON, Mass.—The annual midyear recital of the Hazel Boone School of Dancing will be held Tuesday evening, February 27, in the Lee Auditorium of the YWCA. Solos and group numbers will be presented by the pupils to show what they have accomplished in the half term. General dancing will follow the recital.

•

Adolphe Robicheau, the French-American concert dancer, is now rehearsing his new closing ballet, *Ports of Time,* which is to be presented in Jordan Hall in April. The story is based on the dream adventures of three maidens.

• WARREN, Ohio—Bess Newton Brown staged *Stars of Tomorrow* with a cast of fifty of her pupils at the Harris-Warren Theatre January 19. The revue was billed as a feature attraction in a large ad placed by the theatre in the local newspaper and was most successful.

• INDIANAPOLIS, Ind.—Louis Stockman, prominent dance instructor of this city, who has been critically ill in the hospital for several months, is reported at this time to be making some improvement. Fortunately, Mr. Stockman has a most able faculty and organization in his studios, one of the largest in the middle-west, and they have carried on during his absence with the assistance of Andrew R. Quaid of Milwaukee and Chicago. Mr. Quaid has taken over Mr. Stockman's work, augmenting the regular staff, consisting of Dorothy Kizer, Marion Fearheiley, teachers; Mildred Peters, Registrar and Mrs. May Clark, office manager.

The best wishes of the entire dance world go out to Mr. Stockman and we hope that by the next issue we may be able to report his full recovery.

FOLLIES* COSTUMES
315 W. 47TH ST. N.Y.C.
PHONE CIRCLE 5-9861
OFFERS WAYS TO
SOLVE YOUR RECITAL PROBLEMS
Made to Order and For Rent
Rent costumes from our large stock of smart and original styles OR
Avail yourself of our made-to-order costume service to your measurement from $3.00 each.

NOTICE!
Our NEW and CONVENIENT Location
AMERICAN TOE SHOE CO.
152 West 44th St. New York, N. Y.

KATE SHEA
FABRICS — FEATHERS
and
THEATRICAL SUPPLIES
Send for Catalogue
112 West 44th St. New York City

Featuring the Only
NOI-Z-LESS TOE SHOE
[illegible]
BEN & SALLY
DANCE FOOTWEAR
244 W. 42nd St., N.Y.C.

Hardwood TAP MATS Roll-up
3'x3' $2.95 3'x5' $4.95 4'x'6 $8.75
Other Sizes Made to Order—Skating Mats
Scenery—Dance Novelties
Drums, Draperies, Stage Props, Effects
Everything for your Dance School and Recital
35 Years Serving the Theatre
Theatrical Properties Studios
320 W. 48th St., N. Y. C. Circle 6-0960, I
Sales Send for Free Dance Supply Folder Rentals

• *America's Finest Dancing Footwear*
Selva
• *209 W. 48 St., N. Y. C.*